MACBETH

SHAKESPEARE'S

MACBETH

WITH

NOTES, EXAMINATION PAPERS, AND

PLAN OF PREPARATION

EDITED BY

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INTRODUCTION TO MACBETH.

1. The play of *Macbeth* belongs to the Shakespearian group known as his Later Tragedy, and was most probably written in the year 1606. *Othello* and *King Lear* were both written before *Macbeth;* and *Antony and Cleopatra*, and *Coriolanus*, came after it. Dr Forman, a contemporary of Shakespeare's, saw it acted at the GLOBE, on the 20th of April 1610, and has left an account of the plot. It was printed for the first time in the folio of 1623. Shakespeare was forty-two years of age when he wrote this play, and at the full perfection of all his powers of thought and feeling.

2. The materials for the plot were obtained by Shakespeare from the *Chronicle* of Holinshed—which indeed was the only source of all his English and Scottish historical plays. But the appearance of the ghost of Banquo, and the terrible sleep-walking of Lady Macbeth, are inventions of his own. Shakespeare is said to have been in Scotland in 1601, and to have visited Forres —a small town between Elgin and Inverness; but this is not quite certain. It is said that some parts of this play were written by Middleton (1574–1627)—a contemporary of Shakespeare's; and that the second scene of the first act, as well as the last forty lines of the play, are due to him. If this view is correct, it would account for the inconsistency between the two accounts of the death of Lady Macbeth.

3. The amount of historical fact at the basis of the play, it is very difficult—and perhaps hardly necessary—to determine. At some time in the eleventh century, Macbeth seems to have been maormor or ruler over the whole of Ross and Moray; and to have been nearly related to the throne. His wife, Gruoch—an unpleasant name which the poet silently drops, calling her only *Lady Macbeth* throughout the play—was also related to the royal family; and both had been deeply injured by the faction which had placed Duncan on the throne. Macbeth did not kill Duncan in his own house: this would have been a violation of the laws

of hospitality, which have always been held sacred by the Celts. He killed him in battle at a spot near Elgin, called *Bothgowanan* —the *Smith's Dwelling*, the smith or armourer being in those days a man of high importance. The following is Lord Hailes's summary of the history of Macbeth :

'In 1034, Duncan succeeded his grandfather Malcolm. In 1039 he was assassinated by Macbeth. By his wife, the sister of Siward, Earl of Northumberland, he left two sons, Malcolm, surnamed *Canmore* [great head], and Donald, surnamed *Bane* [white or fair]. Macbeth expelled the sons of Duncan, and usurped the Scottish throne. Malcolm sought refuge in Cumberland, Donald in the Hebrides. . . . When Edward the Confessor succeeded to the crown of England (1043), Earl Siward placed Malcolm under his protection. Malcolm remained long at court, an honourable and neglected exile. The partisans of Malcolm often attempted to procure his restoration, but their efforts, feeble and ill-concerted, only served to establish the dominion of the usurper. At length Macduff, Thane of Fife, excited a formidable revolt in Scotland, while Siward, with the approbation of his sovereign, led the Northumbrians to the aid of his nephew Malcolm. He lived not to see the event of his generous enterprise. Macbeth retreated to the fastnesses of the north, and protracted the war. His people forsook his standard. Malcolm attacked him at Lumphanan, in Aberdeenshire : abandoned by his few remaining followers, Macbeth fell, 5th December 1056.'

4. Shakespeare, who took what he wanted wherever he found it, uses every hint that Holinshed gives him. Holinshed says that Lady Macbeth was a woman 'very ambitious, burning in unquenchable desire to bear the name of a queen ;' and tells us how 'the same night after, at supper, Banquho jested with him and said : "Now, Makbeth, thou hast obteined those things which the two former sisters prophesied ; there remaineth onelie for thee to purchase that which the third said should come to passe."' These and other suggestions of the chronicler, Shakespeare freely avails himself of. A second story in Holinshed has, however, also been incorporated in the play by Shakespeare. This is the story of the murder of King Duff by Donwald, captain of the castle of Forres. The arrival of the king at the castle with 'the pleasant seat,' the distribution of presents among the officers, the purposed intoxication of the chamberlains, the killing of them by Donwald in a pretended frenzy of loyalty, but really that he might effectively stop their mouths as witnesses—all these incidents are related by Holinshed of the murder of King Duff, but all transferred by Shakespeare to the story of Macbeth. In Holinshed, Banquo is represented as a consenting party to the

murder of Duncan; but Shakespeare employs him as he employed the Earl of Kent in *King Lear*, to present a picture of truth, loyalty, and resistance to temptation, in strong contrast with the first indifference to good and evil shewn by Macbeth—an indifference which is succeeded by the hardened practice of crime and every kind of treachery.

5. The story of the drama is the story of a man who yielded to evil thoughts from within, and evil suggestions from without, and who gradually, after the first yielding, found himself compelled to further and greater crimes. Shakespeare generally, in his tragedies, proceeds by the method of contrast. Thus, in *King Lear*, the two fathers, King Lear and Gloster, find the same misfortunes and misery in their children, and both meet an end similar in character. In this play, the two characters of Macbeth and Lady Macbeth illustrate and throw light upon each other. Macbeth is hesitating and a coward at first; but, 'being in,' he goes through every crime that seems to him to be necessary to sustain his ill-gotten power. Lady Macbeth is ambitious—is a woman of slight physical frame (she speaks of her 'little hand'), but of strong will. She has made up her mind to have the crown; and, having willed the end, she accepts the necessary means. But her whole internal existence falls into ruins: day and night she is without free or quiet life—she is possessed by the thought of what she has done; and, at night especially, when the will has gone to sleep, the consciousness of her deed drags her to her feet, compels her to walk with sightless eyeballs through the palace, and to wash unceasingly the hands which 'the multitudinous seas' could not cleanse. She dies of that utter collapse of the nervous system which is called 'a broken heart.' She has given her whole life for that which she can neither hold nor enjoy. Macbeth has long envied the dead whom he sent into silence; but he dies, like a soldier, on the battlefield, and 'with harness on his back.' He fights, however, as a wild beast fights, without the smallest hope of victory; and the last combat is in reality an execution. He is worried to death, like a bear at the stake (see V. vii. 1). Professor Dowden* says, with his usual power and insight: 'His courage becomes a desperate rage. We are in pain till the horrible necessity is accomplished.' Both of the chief personages have a conscience; and this conscience kills Lady Macbeth, while it goads the unrepenting

* *Shakespeare—His Mind and Art*, page 256. Among the thousands of books on Shakespeare, this is most probably by far the best.

usurper into further crime. Neither of them knew themselves. They thought the murder of Duncan was merely a bridge to carry them across from nobility to royalty. But the assassination could not 'trammel up the consequence;' it was, on the very contrary, a living seed which produced fruit of misery an hundredfold. Before Macbeth dies, his life has become utterly hollow and objectless; it has become 'a tale told by an idiot, full of sound and fury,' but completely empty of significance. 'A huge *ennui* pursues crime,' says Mr Dowden.

6. 'The true reason for the first appearance of the witches,' says Coleridge, 'is to strike the key-note of the character of the whole drama.' That key-note is that evil, for the time, has obtained the mastery; and that it, like disease in the physical body, must work itself out in the social body. 'Fair is foul' to the witches, and 'foul is fair;' and these weird sisters represent those powers of evil which have a real existence in society, and which are frequently powerful enough to subdue the individual will. 'The history of the race,' says Mr Dowden, 'and the social medium in which we live and breathe, have created forces of good and evil, which are independent of the will of each individual man and woman. The sins of past centuries taint the atmosphere of to-day. We move through the world subject to accumulated forces of evil and of good outside ourselves.' The remaining characters of the play are comparatively insignificant. Banquo is the moral foil to Macbeth. He prays that any evil thoughts which visit his mind may be restrained, and have no power over him; and, though his life is sacrificed, his soul remains loyal and good.

7. The critics are agreed in ranking *Macbeth* among the greatest, if not as the very greatest, of Shakespeare's works. Mr Hallam says:

'The majority of readers, I believe, assign to *Macbeth*, which seems to have been written about 1606, the pre-eminence among the works of Shakespeare; many, however, would rather name *Othello*, and a few might prefer *Lear* to either. The great epic drama, as the first may be called, deserves, in my own judgment, the post it has attained, as being, in the language of Drake, "the greatest effort of our author's genius, the most sublime and impressive drama which the world has ever beheld."'

Schlegel has an excellent analysis of the play, from which the following extracts are made:

'Repentance immediately follows, nay, even precedes the deed, and the stings of conscience leave him rest neither night nor day. But he is now

fairly entangled in the snares of hell; truly frightful it is to behold that same Macbeth, who once as a warrior could spurn at death, now that he dreads the prospect of the life to come, clinging with growing anxiety to his earthly existence the more miserable it becomes, and pitilessly removing out of the way whatever to his dark and suspicious mind seems to threaten danger. However much we may abhor his actions, we cannot altogether refuse to compassionate the state of his mind; we lament the ruin of so many noble qualities, and even in his last defence we are compelled to admire the struggle of a brave will with a cowardly conscience. We might believe that we witness in this tragedy the overruling destiny of the ancients represented in perfect accordance with their ideas: the whole originates in a supernatural influence, to which the subsequent events seem inevitably linked. Moreover, we even find here the same ambiguous oracles which, by their literal fulfilment, deceive those who confide in them. Yet it may be easily shewn that the poet has, in his work, displayed more enlightened views. He wishes to shew that the conflict of good and evil in this world can only take place by the permission of Providence, which converts the curse that individual mortals draw down on their heads into a blessing to others. . . . In the progress of the action, this piece is altogether the reverse of *Hamlet;* it strides forward with amazing rapidity, from the first catastrophe (for Duncan's murder may be called a catastrophe) to the last. Thought and done! is the general motto; for as Macbeth says:

> "The flighty purpose never is o'ertook,
> Unless the deed go with it."

In every feature we see an energetic heroic age, in the hardy North, which steels every nerve. The precise duration of the action cannot be ascertained—years, perhaps, according to the story; but we know that to the imagination the most crowded time appears always the shortest. Here we can hardly conceive how so very much could ever have been compressed into so narrow a space; not merely external events—the very inmost recesses in the minds of the dramatic personages are laid open to us. It is as if the drags were taken from the wheels of time, and they rolled along without interruption in their descent. Nothing can equal this picture in its power to excite terror. We need only allude to the circumstances attending the murder of Duncan, the dagger that hovers before the eyes of Macbeth, the vision of Banquo at the feast, the madness of Lady Macbeth; what can possibly be said on the subject that will not rather weaken the impression they naturally leave? Such scenes stand alone, and *are to be found only in this poet;* otherwise the tragic muse might exchange her mask for the head of Medusa.'

GENERAL NOTICE.

An attempt has been made in these new editions to interpret Shakespeare by the aid of Shakespeare himself. The Method of Comparison has been constantly employed; and the language used by him in one place has been compared with the language used in other places in similar circumstances—as well as with older English and with newer English. The text has been as carefully and as thoroughly annotated as the text of any Greek or Latin classic.

The first purpose in this elaborate annotation is of course the full working out of Shakespeare's meaning. The Editor has in all circumstances taken as much pains with this as if he had been making out the difficult and obscure terms of a will in which he himself was personally interested; and he submits that this thorough excavation of the meaning of a really profound thinker is one of the very best kinds of training that a boy or girl can receive at school. This is to read the very mind of Shakespeare, and to weave his thoughts into the fibre of one's own mental constitution. And always new rewards come to the careful reader—in the shape of new meanings, recognition of thoughts he had before missed, of relations between the characters that had hitherto escaped him. For reading Shakespeare is just like examining Nature; there are no hollownesses, there is no scamped work, for Shakespeare is as patiently exact and as first-hand as Nature herself.

Besides this thorough working-out of Shakespeare's meaning, advantage has been taken of the opportunity to teach his English—to make each play an introduction to the English of Shakespeare. For this purpose, copious collections of similar phrases have been gathered from other plays; his idioms have been dwelt upon; his peculiar use of words; his style and his rhythm. Some teachers may consider that too many instances are given; but, in teaching, as in everything else, the old French saying is true: *Assez n'y a, s'il trop n'y a.* The teacher need not require each pupil to give him *all* the instances collected. If each gives one or two, it will probably be enough; and, among them all, it is certain that one or two will stick in the memory. It is probable that, for those pupils who do not study either Greek or Latin, this close examination of every word and phrase in the text of Shakespeare will be the best substitute that can be found for the study of the ancient classics.

It were much to be hoped that Shakespeare should become more and more of a national study; and that every boy and girl in England should have a thorough knowledge of at least one play of Shakespeare before they leave school. It would be one of the best lessons in human life—without the chance of a polluting or degrading experience. It would also have the effect of bringing back into the too pale and formal English of modern times a large number of pithy and vigorous phrases, which would help to develop as well as to reflect vigour in the characters of the readers. Shakespeare used the English language with more power than any writer that ever lived—he made it do more and say more than it had ever done—he made it speak in a more original way; and his combinations of words are perpetual provocations and invitations to originality and to newness of insight.

A more complete attempt has been made in *Macbeth* and in *The Tempest* than in the previous plays to work out the development of the passion and the tragic elements; but much has been still left to the Teacher.

J. M. D. MEIKLEJOHN.

MACBETH.

DRAMATIS PERSONÆ.

DUNCAN, *king of Scotland.*
MALCOLM, DONALBAIN, } *his sons.*
MACBETH, BANQUO, } *generals of the king's army.*
MACDUFF, LENNOX, ROSS, MENTEITH, ANGUS, CAITHNESS, } *noblemen of Scotland.*
FLEANCE, *son to Banquo.*
SIWARD, *Earl of Northumberland, general of the English forces.*
Young SIWARD *his son.*
SEYTON, *an officer attending on Macbeth.*
ROY, *son to Macduff.*
An English Doctor.
A Scottish Doctor.
A Soldier. *A* Porter.
An Old Man.

LADY MACBETH. LADY MACDUFF.

Gentlewoman attending on Lady Macbeth, Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and Messengers.

HECATE. *Three* Witches. Apparitions.

SCENE.—IN THE END OF THE FOURTH ACT, IN ENGLAND; THROUGH THE REST OF THE PLAY, IN SCOTLAND.

ACT I.

SCENE I.—*An open Place. Thunder and Lightning.*

Enter three Witches.

FIRST WITCH. When shall we three meet again
In thunder, lightning, or in rain?
Second Witch. When the hurlyburly's done,
When the battle's lost and won.
Third Witch. That will be ere the set of sun.
First Witch. Where the place?
Second Witch. Upon the heath:
Third Witch. There to meet with Macbeth.
First Witch. I come, Graymalkin!
Second Witch. Paddock calls:—anon.

All. Fair is foul, and foul is fair :
Hover through the fog and filthy air.
[Witches *vanish.*

SCENE II.—*A Camp near Forres. Alarum within.*

Enter KING DUNCAN, MALCOLM, DONALBAIN, LENNOX, *with* Attendants, *meeting a bleeding* Soldier.

Dun. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.
Mal. This is the sergeant,
Who, like a good and hardy soldier, fought
'Gainst my captivity.—Hail, brave friend!
Say to the king the knowledge of the broil
As thou didst leave it.
Sold. Doubtful it stood;
As two spent swimmers, that do cling together,
And choke their art. The merciless Macdonald
(Worthy to be a rebel—for, to that,
The multiplying villanies of nature
Do swarm upon him) from the western isles
Of kernes and gallowglasses is supplied :
And Fortune on his quarrel smil'd; but all 's too weak :
For brave Macbeth (well he deserves that name),
Disdaining fortune, with his brandish'd steel,
Which smok'd with bloody execution,
Like valour's minion,
Carv'd out his passage till he fac'd the slave;
And ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.
Dun. O, valiant cousin! worthy gentleman!
Sold. As whence the sun 'gins his reflection
Shipwrecking storms and direful thunders break;

So from that spring, whence comfort seem'd to come,
Discomfort swells. Mark, king of Scotland, mark:
No sooner justice had, with valour arm'd,
Compell'd these skipping kernes to trust their heels,
But the Norweyan lord, surveying vantage,
With furbish'd arms and new supplies of men,
Began a fresh assault.
Dun. Dismay'd not this
Our captains, Macbeth and Banquo?
Sold. Yes;
As sparrows eagles, or the hare the lion.
If I say sooth, I must report they were
As cannons overcharg'd with double cracks;
So they doubly redoubled strokes upon the foe:
Except they meant to bathe in reeking wounds,
Or memorise another Golgotha,
I cannot tell:
But I am faint, my gashes cry for help.
Dun. So well thy words become thee as thy wounds;
They smack of honour both.—Go, get him surgeons.
[*Exit* Soldier, *attended.*
Who comes here?
Mal. The worthy Thane of Ross.
Len. What a haste looks through his eyes!
So should he look that seems to speak things strange.

Enter Ross.

Ross. God save the king!
Dun. Whence cam'st thou, worthy thane?
Ross. From Fife, great king,
Where the Norweyan banners flout the sky,
And fan our people cold.
Norway himself, with terrible numbers,
Assisted by that most disloyal traitor
The Thane of Cawdor, began a dismal conflict:
Till that Bellona's bridegroom, lapp'd in proof,

Confronted him with self-comparisons,
Point against point, rebellious arm 'gainst arm,
Curbing his lavish spirit: and, to conclude,
The victory fell on us;—
Dun. Great happiness!
Ross. That now
Sweno, the Norways' king, craves composition;
Nor would we deign him burial of his men,
Till he disbursed, at Saint Colmes Inch,
Ten thousand dollars to our general use.
Dun. No more that Thane of Cawdor shall deceive
Our bosom interest:—go, pronounce his present death,
And with his former title greet Macbeth.
Ross. I'll see it done.
Dun. What he hath lost noble Macbeth hath won.
[*Exeunt.*

SCENE III.—*A Heath. Thunder.*

Enter the three Witches.

First Witch. Where hast thou been, sister?
Second Witch. Killing swine.
Third Witch. Sister, where thou?
First Witch. A sailor's wife had chesnuts in her lap,
And munch'd, and munch'd, and munch'd:—'Give me,' quoth I:
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
But in a sieve I'll thither sail,
And like a rat without a tail,
I'll do, I'll do, and I'll do.
Second Witch. I'll give thee a wind.
First Witch. Thou art kind.
Third Witch. And I another.
First Witch. I myself have all the other;
And the very orts they blow,

All the quarters that they know
I' the shipman's card.
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid:
Weary se'n-nights nine times nine,
Shall he dwindle, peak, and pine:
Though his bark cannot be lost,
Yet it shall be tempest-toss'd.—
Look what I have.

Second Witch. Shew me, shew me.

First Witch. Here I have a pilot's thumb,
Wreck'd, as homeward he did come.

[*Drum within.*

Third Witch. A drum, a drum:
Macbeth doth come.

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about;
Thrice to thine, and thrice to mine,
And thrice again, to make up nine:
Peace!—the charm 's wound up.

Enter MACBETH *and* BANQUO.

Macb. So foul and fair a day I have not seen.

Ban. How far is't call'd to Forres?—What are these,
So wither'd and so wild in their attire;
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips:—you should be women,
And yet your beards forbid me to interpret
That you are so.

Macb. Speak, if you can;—what are you?

First Witch. All hail, Macbeth! hail to thee, Thane of Glamis!
Second Witch. All hail, Macbeth! hail to thee, Thane of Cawdor!
Third Witch. All hail, Macbeth! that shalt be king hereafter!
Ban. Good sir, why do you start; and seem to fear
Things that do sound so fair?—I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show? My noble partner
You greet with present grace, and great prediction
Of noble having and of royal hope,
That he seems rapt withal; to me you speak not:
If you can look into the seeds of time,
And say, which grain will grow, and which will not,
Speak then to me, who neither beg nor fear,
Your favours nor your hate.
First Witch. Hail!
Second Witch. Hail!
Third Witch. Hail!
First Witch. Lesser than Macbeth, and greater.
Second Witch. Not so happy, yet much happier.
Third Witch. Thou shalt get kings, though thou be none:
So all hail, Macbeth and Banquo!
First Witch. Banquo, and Macbeth, all hail!
Macb. Stay, you imperfect speakers, tell me more:
By Sinel's death I know I am Thane of Glamis;
But how of Cawdor? the Thane of Cawdor lives,
A prosperous gentleman; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say, from whence
You owe this strange intelligence? or why
Upon this blasted heath you stop our way
With such prophetic greeting?—Speak, I charge you.
[Witches *vanish.*
Ban. The earth hath bubbles, as the water has,
And these are of them:—whither are they vanish'd?
Macb. Into the air; and what seem'd corporal melted
As breath into the wind.—Would they had stay'd!

Ban. Were such things here as we do speak about?
Or have we eaten on the insane root,
That takes the reason prisoner?
Macb. Your children shall be kings.
Ban. You shall be king.
Macb. And Thane of Cawdor too—went it not so?
Ban. To the self-same tune and words.—Who 's here?

Enter ROSS *and* ANGUS.

Ross. The king hath happily receiv'd, Macbeth,
The news of thy success: and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend,
Which should be thine, or his: silenc'd with that
In viewing o'er the rest o' the self-same day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail
Came post with post; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.
Ang. We are sent,
To give thee, from our royal master, thanks;
Only to herald thee into his sight, not pay thee.
Ross. And, for an earnest of a greater honour,
He bade me, from him, call thee Thane of Cawdor:
In which addition, hail, most worthy thane!
For it is thine.
Ban. What, can the devil speak true?
Macb. The Thane of Cawdor lives: why do you dress me
In borrow'd robes?
Ang. Who was the thane lives yet;
But under heavy judgment bears that life
Which he deserves to lose.
Whether he was combin'd with those of Norway;

Or did line the rebel with hidden help
And vantage; or that with both he labour'd
In his country's wreck, I know not;
But treasons capital, confess'd, and prov'd,
Have overthrown him.
Macb. Glamis, and Thane of Cawdor:
The greatest is behind. [*Aside.*]—Thanks for your pains.—
Do you not hope your children shall be kings,
When those that gave the Thane of Cawdor to me
Promis'd no less to them?
Ban. That, trusted home,
Might yet enkindle you unto the crown,
Besides the Thane of Cawdor. But 'tis strange:
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths;
Win us with honest trifles, to betray's
In deepest consequence.—
Cousins, a word, I pray you.
Macb. Two truths are told,
As happy prologues to the swelling act
Of the imperial theme. [*Aside.*]—I thank you, gentlemen.—
This supernatural soliciting
[*Aside.*
Cannot be ill; cannot be good:—if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am Thane of Cawdor:
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair,
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings:
My thought, whose murder yet is but fantastical,
Shakes so my single state of man, that function
Is smother'd in surmise; and nothing is
But what is not.
Ban. Look, how our partner's rapt.

Macb. [*Aside.*] If chance will have me king, why, chance may crown me,
Without my stir.
Ban. New honours come upon him,
Like our strange garments, cleave not to their mould,
But with the aid of use.
Macb. Come what come may,
Time and the hour runs through the roughest day.
Ban. Worthy Macbeth, we stay upon your leisure.
Macb. Give me your favour :—
My dull brain was wrought with things forgotten.
Kind gentlemen, your pains are register'd
Where every day I turn the leaf to read them.—
Let us toward the king.—
Think upon what hath chanc'd ; and, at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.
Ban. Very gladly.
Macb. Till then, enough.—Come, friends.
[*Exeunt.*

SCENE IV.—*Forres. A Room in the Palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, *and* Attendants.

Dun. Is execution done on Cawdor ? Are not
Those in commission yet return'd ?
Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die : who did report,
That very frankly he confess'd his treasons ;
Implor'd your highness' pardon ; and set forth
A deep repentance : nothing in his life
Became him like the leaving it ; he died
As one that had been studied in his death,

To throw away the dearest thing he ow'd,
As 'twere a careless trifle.
Dun. There's no art
To find the mind's construction in the face:
He was a gentleman on whom I built
An absolute trust.—

Enter MACBETH, BANQUO, ROSS, *and* ANGUS.

O worthiest cousin!
The sin of my ingratitude even now
Was heavy on me: thou art so far before,
That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserv'd;
That the proportion both of thanks and payment
Might have been mine! only I have left to say,
More is thy due than more than all can pay.
Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties: and our duties
Are to your throne and state, children and servants;
Which do but what they should, by doing everything
Safe toward your love and honour.
Dun. Welcome hither:
I have begun to plant thee, and will labour
To make thee full of growing.—Noble Banquo,
That hast no less deserv'd, nor must be known
No less to have done so, let me enfold thee,
And hold thee to my heart.
Ban. There if I grow,
The harvest is your own.
Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow.—Sons, kinsmen, thanes,
And you whose places are the nearest, know,
We will establish our estate upon
Our eldest, Malcolm; whom we name hereafter

The Prince of Cumberland: which honour must
Not unaccompanied invest him only,
But signs of nobleness, like stars, shall shine
On all deservers.—From hence to Inverness,
And bind us further to you.

Macb. The rest is labour, which is not us'd for you;
I'll be myself the harbinger, and make joyful
The hearing of my wife with your approach;
So humbly take my leave.

Dun. My worthy Cawdor!

Macb. [*Aside.*] The Prince of Cumberland!—That is a step
On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires!
Let not light see my black and deep desires:
The eye wink at the hand; yet let that be,
Which the eye fears, when it is done, to see.
[*Exit.*

Dun. True, worthy Banquo—he is full so valiant;
And in his commendations I am fed;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome:
It is a peerless kinsman.
[*Flourish. Exeunt.*

SCENE V.—*Inverness. A Room in* MACBETH'S *Castle.*

Enter LADY MACBETH, *reading a letter.*

Lady M. 'They met me in the day of success; and I have learned by the perfectest report, they have more in them than mortal knowledge. When I burned in desire to question them further, they made themselves air, into which they vanished. Whiles I stood rapt in the wonder of it, came missives from the king, who all-hailed me, "Thane of Cawdor;" by which title, before, these weird sisters saluted me, and referred me to the coming on of time, with "Hail, king that shalt be!" This have I thought good to deliver thee, my dearest partner of greatness; that thou mightest not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell.'

Glamis thou art, and Cawdor; and shalt be
What thou art promis'd :—yet do I fear thy nature;
It is too full o' the milk of human kindness
To catch the nearest way: thou wouldst be great;
Art not without ambition; but without
The illness should attend it: what thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win: thou'dst have, great Glamis,
That which cries, 'Thus thou must do, if thou have it:
And that which rather thou dost fear to do,
Than wishest should be undone.' Hie thee hither,
That I may pour my spirits in thine ear;
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crown'd withal.—What is your tidings?

Enter an Attendant.

Atten. The king comes here to-night.
Lady M. Thou 'rt mad to say it:
Is not thy master with him? who, were 't so,
Would have inform'd for preparation.
Atten. So please you, it is true; our thane is coming:
One of my fellows had the speed of him;
Who, almost dead for breath, had scarcely more
Than would make up his message.
Lady M. Give him tending,
He brings great news.
[*Exit* Attendant.
The raven himself is hoarse
That croaks the fatal entrance of Duncan
Under my battlements. Come, you spirits
That tend on mortal thoughts, unsex me here;
And fill me, from the crown to the toe, top-full
Of direst cruelty! make thick my blood,
Stop up the access and passage to remorse;

That no compunctious visitings of nature
Shake my fell purpose, nor keep peace between
The effect, and it! Come to my woman's breasts,
And take my milk for gall, you murdering ministers,
Wherever in your sightless substances
You wait on nature's mischief! Come, thick night,
And pall thee in the dunnest smoke of hell!
That my keen knife see not the wound it makes:
Nor heaven peep through the blanket of the dark,
To cry, 'Hold, hold!'

Enter MACBETH.

Great Glamis! worthy Cawdor!
Greater than both, by the all-hail hereafter!
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.

Lady M. And when goes hence?

Macb. To-morrow—as he purposes.

Lady M. O, never
Shall sun that morrow see!
Your face, my thane, is as a book, where men
May read strange matters:—to beguile the time,
Look like the time; bear welcome in your eye,
Your hand, your tongue: look like the innocent flower,
But be the serpent under it. He that's coming
Must be provided for: and you shall put
This night's great business into my dispatch;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macb. We will speak further.

Lady M. Only look up clear;
To alter favour ever is to fear:
Leave all the rest to me. [*Exeunt.*

SCENE VI.—*The same. Before the Castle.*

Hautboys. Servants *of* MACBETH *attending.* *Enter* DUNCAN, MALCOLM, DONALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, *and* Attendants.

Dun. This castle hath a pleasant seat ; the air
Nimbly and sweetly recommends itself
Unto our gentle senses.
Ban. This guest of summer,
The temple-haunting martlet, does approve,
By his lov'd mansionry, that the heaven's breath
Smells wooingly here : no jutty, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed, and procreant cradle :
Where they most breed and haunt, I have observ'd,
The air is delicate.

Enter LADY MACBETH.

Dun. See, see, our honour'd hostess !
The love that follows us sometime is our trouble,
Which still we thank as love. Herein I teach you,
How you shall bid God yield us for your pains,
And thank us for your trouble.
Lady M. All our service
In every point twice done, and then done double,
Were poor and single business, to contend
Against those honours deep and broad, wherewith
Your majesty loads our house : for those of old,
And the late dignities heap'd up to them,
We rest your hermits.
Dun. Where 's the Thane of Cawdor ?
We cours'd him at the heels, and had a purpose
To be his purveyor : but he rides well ;
And his great love, sharp as his spur, hath holp him

To his home before us. Fair and noble hostess,
We are your guest to-night.
Lady M. Your servants ever
Have theirs, themselves, and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.
Dun. Give me your hand:
Conduct me to mine host; we love him highly,
And shall continue our graces towards him.
By your leave, hostess.
[*Exeunt.*

SCENE VII.—*The same. Ante-room in the Castle.*

Hautboys and torches. Enter, and pass over the stage, a Sewer, *and divers* Servants *with dishes and service. Then enter* MACBETH.

Macb. If it were done when 'tis done, then 'twere well
It were done quickly: if the assassination
Could trammel up the consequence, and catch,
With his surcease, success; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We 'd jump the life to come.—But in these cases,
We still have judgment here; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor: this even-handed justice
Commends the ingredients of our poison'd chalice
To our own lips. He 's here in double trust:
First, as I am his kinsman and his subject,
Strong both against the deed: then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against

The deep damnation of his taking-off:
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubim, hors'd
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind.—I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself,
And falls on the other—

Enter Lady Macbeth.

How now! what news?

Lady M. He has almost supp'd: why have you left the chamber?

Macb. Hath he ask'd for me?

Lady M. Know you not he has?

Macb. We will proceed no further in this business:
He hath honour'd me of late; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dress'd yourself? hath it slept since?
And wakes it now, to look so green and pale
At what it did so freely? From this time,
Such I account thy love. Art thou afeard
To be the same in thine own act and valour,
As thou art in desire? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting *I dare not* wait upon *I would*,
Like the poor cat i' the adage?

Macb. Prithee, peace:
I dare do all that may become a man;
Who dares do more is none.

Lady M. What beast was 't then,

That made you break this enterprise to me?
When you durst do it, then you were a man;
And, to be more than what you were, you would
Be so much more the man. Nor time, nor place,
Did then adhere, and yet you would make both:
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me:
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail?

Lady M. We fail!
But screw your courage to the sticking-place,
And we 'll not fail. When Duncan is asleep
(Whereto the rather shall his day's hard journey
Soundly invite him), his two chamberlains
Will I with wine and wassail so convince,
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbec only: when in swinish sleep
Their drenched natures lie, as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macb. Bring forth men-children only,
For thy undaunted metal should compose
Nothing but males. Will it not be receiv'd,
When we have mark'd with blood those sleepy two
Of his own chamber, and us'd their very daggers,
That they have done 't?

Lady M. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

Macb. I am settled, and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.
[*Exeunt.*

Lady M. Hark!—I laid their daggers ready.—*Act II. Sc. 2.*

ACT II.

SCENE I.—*Inverness. Court of* MACBETH'S *Castle.*

Enter BANQUO *and* FLEANCE, *with a torch.*

Ban. How goes the night, boy?
Fle. The moon is down; I have not heard the clock.
Ban. And she goes down at twelve.
Fle. I take 't, 'tis later, sir.
Ban. Hold, take my sword.—There's husbandry in heaven,
Their candles are all out:—take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers!
Restrain in me the cursed thoughts that nature
Gives way to in repose!—Give me my sword;—
Who's there?

Enter MACBETH, *and a* Servant *with a torch.*

Macb. A friend.

Ban. What, sir, not yet at rest? The king 's a-bed:
He hath been in unusual pleasure, and
Sent forth great largess to your officers:
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macb. Being unprepar'd,
Our will became the servant to defect;
Which else should free have wrought.

Ban. All 's well.
I dreamt last night of the three weird sisters:
To you they have shew'd some truth.

Macb. I think not of them:
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Ban. At your kind'st leisure.

Macb. If you shall cleave to my consent—when 'tis,
It shall make honour for you.

Ban. So I lose none,
In seeking to augment it, but still keep
My bosom franchis'd, and allegiance clear,
I shall be counsell'd.

Macb. Good repose, the while!

Ban. Thanks, sir; the like to you!

[*Exeunt* BANQUO and FLEANCE.

Macb. Go, bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed.

[*Exit* Servant.

Is this a dagger which I see before me,
The handle toward my hand? Come, let me clutch thee:
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible

To feeling as to sight? or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
Thou marshall'st me the way that I was going,
And such an instrument I was to use.
Mine eyes are made the fools o' the other senses,
Or else worth all the rest: I see thee still;
And on thy blade, and dudgeon, gouts of blood,
Which was not so before.—There 's no such thing.
It is the bloody business which informs
Thus to mine eyes.—Now o'er the one half world
Nature seems dead, and wicked dreams abuse
The curtain'd sleeper; witchcraft celebrates
Pale Hecate's offerings; and withered murder,
Alarum'd by his sentinel, the wolf,
Whose howl 's his watch, thus with his stealthy pace,
With Tarquin's ravishing strides, towards his design,
Moves like a ghost.—Thou sure and firm-set earth,
Hear not my steps, which way they walk, for fear
Thy very stones prate of my whereabout,
And take the present horror from the time,
Which now suits with it.—Whiles I threat he lives:
Words to the heat of deeds too cold breath gives.
[*A bell rings.*
I go, and it is done; the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven or to hell. [*Exit.*

SCENE II.—*The same.*

Enter LADY MACBETH.

Lady M. That which hath made them drunk hath made me bold:
What hath quench'd them hath given me fire:—

Hark! Peace! It was the owl that shriek'd,
The fatal bellman which gives the stern'st good-night.
He is about it: the doors are open;
And the surfeited grooms do mock their charge with snores:
I have drugg'd their possets,
That death and nature do contend about them,
Whether they live, or die.
Macb. [*Within.*] Who 's there?—what, ho!
Lady M. Alack! I am afraid they have awak'd,
And 'tis not done:—the attempt, and not the deed,
Confounds us.—Hark!—I laid their daggers ready,
He could not miss them.—Had he not resembled
My father as he slept I had done 't—My husband!

Enter Macbeth.

Macb. I have done the deed.—Didst thou not hear a noise?
Lady M. I heard the owl scream and the crickets cry.
Did not you speak?
Macb. When?
Lady M. Now.
Macb. As I descended?
Lady M. Ay.
Macb. Hark!—
Who lies i' the second chamber?
Lady M. Donalbain.
Macb. This is a sorry sight. [*Looking on his hands.*
Lady M. A foolish thought, to say a sorry sight.
Macb. There 's one did laugh in his sleep,
And one cried, 'Murder!' that they did wake each other;
I stood and heard them: but they did say their prayers,
And address'd them again to sleep.
Lady M. There are two lodg'd together.
Macb. One cried, 'God bless us!' and 'Amen,' the other;
As they had seen me with these hangman's hands.
Listening their fear, I could not say, 'Amen,'
When they did say, God bless us.

Lady M. Consider it not so deeply.
Macb. But wherefore could not I pronounce, 'Amen?'
I had most need of blessing, and 'Amen'
Stuck in my throat.
Lady M. These deeds must not be thought
After these ways; so, it will make us mad.
Macb. Methought, I heard a voice cry, 'Sleep no more!
Macbeth doth murder sleep,' the innocent sleep;
Sleep, that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast—
Lady M. What do you mean?
Macb. Still it cried, 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more—Macbeth shall sleep no more!'
Lady M. Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength, to think
So brainsickly of things.—Go, get some water,
And wash this filthy witness from your hand.—
Why did you bring these daggers from the place?
They must lie there: go, carry them; and smear
The sleepy grooms with blood.
Macb. I'll go no more:
I am afraid to think what I have done;
Look on't again I dare not.
Lady M. Infirm of purpose!
Give me the daggers: the sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal,
For it must seem their guilt.
[*Exit. Knocking within.*
Macb. Whence is that knocking?
How is't with me, when every noise appals me?
What hands are here? ha! they pluck out mine eyes!

Will all great Neptune's ocean wash this blood
Clean from my hand? No; this my hand will rather
The multitudinous seas incarnardine,
Making the green one red.

Re-enter LADY MACBETH.

Lady M. My hands are of your colour; but I shame
To wear a heart so white. [*Knock.*] I hear a knocking
At the south entry:—retire we to our chamber:
A little water clears us of this deed:
How easy is it then! Your constancy
Hath left you unattended.—[*Knocking.*] Hark! more knocking:
Get on your nightgown, lest occasion call us,
And shew us to be watchers:—be not lost
So poorly in your thoughts.
Macb. To know my deed, 'twere best not know myself.
[*Knocking.*
Wake Duncan with thy knocking! I would thou couldst!
[*Exeunt.*

SCENE III.—*The same.*

Enter a Porter. *Knocking within.*

Porter. Here's a knocking, indeed! Knock, knock, knock. Who's there, i' the name of Beelzebub?—Anon, anon.
[*Opens the gate.*

Enter MACDUFF *and* LENNOX.

Macd. Was it so late, friend, ere you went to bed,
That you do lie so late?
Port. Faith, sir, we were carousing till the second cock.
Macd. Is thy master stirring?—
Our knocking has awak'd him; here he comes.

Enter MACBETH.

Len. Good-morrow, noble sir!
Macb. Good-morrow, both!

Macd. Is the king stirring, worthy thane?
Macb. Not yet.
Macd. He did command me to call timely on him:
I have almost slipp'd the hour.
Macb. I'll bring you to him.
Macd. I know this is a joyful trouble to you;
But yet 'tis one.
Macb. The labour we delight in physics pain.
This is the door.
Macd. I'll make so bold to call,
For 'tis my limited service.

[*Exit* MACDUFF.

Len. Goes the king hence to-day?
Macb. He does: he did appoint so.
Len. The night has been unruly: where we lay,
Our chimneys were blown down; and, as they say,
Lamentings heard i' the air; strange screams of death;
And prophesying, with accents terrible,
Of dire combustion and confus'd events
New hatch'd to the woful time: the obscure bird
Clamour'd the livelong night: some say, the earth
Was feverous and did shake.
Macb. 'Twas a rough night.
Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. O horror, horror, horror!
Tongue, nor heart, cannot conceive, nor name thee!
Macb., Len. What's the matter?
Macd. Confusion now hath made his master-piece!
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building!
Macb. What is't you say? the life?
Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon :—do not bid me speak ;
See, and then speak yourselves.—Awake ! awake !—
[*Exeunt* Macbeth *and* Lennox.
Ring the alarum-bell :—Murder and treason !
Banquo, and Donalbain ! Malcolm ! awake !
Shake off this downy sleep, death's counterfeit,
And look on death itself !—up, up, and see
The great doom's image !—Malcolm ! Banquo !
As from your graves rise up, and walk like sprites,
To countenance this horror !
[*Alarum bell rings.*

Enter Lady Macbeth.

Lady M. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house ? speak, speak !
Macd. O, gentle lady,
'Tis not for you to hear what I can speak :
The repetition, in a woman's ear,
Would murder as it fell.

Enter Banquo.

O Banquo, Banquo,
Our royal master's murder'd !
Lady M. Woe, alas !
What, in our house ?
Ban. Too cruel, anywhere.
Dear Duff, I prithee contradict thyself,
And say, it is not so.

Re-enter Macbeth *and* Lennox.

Macb. Had I but died an hour before this chance,
I had liv'd a blessed time ; for, from this instant,
There's nothing serious in mortality :
All is but toys : renown and grace is dead ;

The wine of life is drawn, and the mere lees
Is left this vault to brag of.

Enter MALCOLM *and* DONALBAIN.

Don. What is amiss?
Macb. You are, and do not know 't,
The spring, the head, the fountain of your blood
Is stopp'd—the very source of it is stopp'd.
Macd. Your royal father 's murder'd.
Mal. O, by whom?
Len. Those of his chamber, as it seem'd, had done 't:
Their hands and faces were all badg'd with blood,
So were their daggers, which, unwip'd, we found
Upon their pillows: they star'd, and were distracted;
No man's life was to be trusted with them.
Macb. O, yet I do repent me of my fury,
That I did kill them.
Macd. Wherefore did you so?
Macb. Who can be wise, amaz'd, temperate, and furious,
Loyal and neutral, in a moment? No man:
The expedition of my violent love
Outran the pauser reason.—Here lay Duncan,
His silver skin lac'd with his golden blood;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance: there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breech'd with gore: who could refrain
That had a heart to love, and in that heart
Courage to make his love known?
Lady M. Help me hence, ho!
Macd. Look to the lady.
Mal. Why do we hold our tongues,
That most may claim this argument for ours?
Don. What should be spoken here,
Where our fate, hid in an auger-hole,

May rush, and seize us? Let's away; our tears
Are not yet brew'd.
Mal. Nor our strong sorrow
Upon the foot of motion.
Ban. Look to the lady:— [LADY MACBETH *is carried out.*
And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us:
In the great hand of God I stand; and thence
Against the undivulg'd pretence I fight
Of treasonous malice.
Macd. And so do I.
All. So all.
Macb. Let's briefly put on manly readiness,
And meet i' the hall together.
All. Well contented.
[*Exeunt all but* MALCOLM *and* DONALBAIN.
Mal. What will you do? Let's not consort with them:
To shew an unfelt sorrow is an office
Which the false man does easy: I'll to England.
Don. To Ireland, I; our separated fortune
Shall keep us both the safer: where we are,
There's daggers in men's smiles: the near in blood,
The nearer bloody.
Mal. This murderous shaft that's shot
Hath not yet lighted; and our safest way
Is to avoid the aim. Therefore, to horse;
And let us not be dainty of leave-taking,
But shift away: there's warrant in that theft
Which steals itself, when there's no mercy left.
[*Exeunt.*

SCENE IV.—*Without the Castle.*

Enter Ross *and an* Old Man.

Old M. Threescore and ten I can remember well:
Within the volume of which time I have seen
Hours dreadful and things strange; but this sore night
Hath trifled former knowings.
Ross. Ah, good father,
Thou see'st, the heavens, as troubled with man's act,
Threaten his bloody stage: by the clock, 'tis day,
And yet dark night strangles the travelling lamp:
Is 't night's predominance, or the day's shame,
That darkness does the face of earth intomb,
When living light should kiss it?
Old M. 'Tis unnatural,
Even like the deed that 's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.
Ross. And Duncan's horse (a thing most strange and certain),
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would
Make war with mankind.
Old M. 'Tis said, they eat each other.
Ross. They did so—to the amazement of mine eyes,
That look'd upon 't.—Here comes the good Macduff.

Enter Macduff.

How goes the world, sir, now?
Macd. Why, see you not?
Ross. Is 't known who did this more than bloody deed?
Macd. Those that Macbeth hath slain.
Ross. Alas, the day!
What good could they pretend?
Macd. They were suborn'd:

Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled ; which puts upon them
Suspicion of the deed.
Ross. 'Gainst nature still :
Thriftless ambition, that wilt ravin up
Thine own life's means !—Then 'tis most like
The sovereignty will fall upon Macbeth.
Macd. He is already nam'd ; and gone to Scone
To be invested.
Ross. Where is Duncan's body ?
Macd. Carried to Colme-kill ;
The sacred storehouse of his predecessors,
And guardian of their bones.
Ross. Will you to Scone ?
Macd. No, cousin, I 'll to Fife.
Ross. Well, I will thither.
Macd. Well, may you see things well done there :—adieu—
Lest our old robes sit easier than our new !
Ross. Farewell, father.
Old M. God's benison go with you, and with those
That would make good of bad, and friends of foes !

[*Exeunt.*

Third Mur. 'Tis he.
First Mur. Stand to 't.—*Act III. Sc. 3.*

ACT III.

SCENE I.—*Forres. A Room in the Palace.*

Enter BANQUO.

Ban. Thou hast it now—king, Cawdor, Glamis, all
As the weird women promis'd ; and, I fear,
Thou play'dst most foully for 't : yet it was said,
It should not stand in thy posterity ;
But that myself should be the root and father
Of many kings. If there come truth from them
(As upon thee, Macbeth, their speeches shine),
Why, by the verities on thee made good,
May they not be my oracles as well,
And set me up in hope ? But, hush ; no more.

Sennet sounded. Enter MACBETH, *as King;* LADY MACBETH, *as Queen;* LENNOX, ROSS, Lords, Ladies, *and* Attendants.

Macb. Here's our chief guest.
Lady M. If he had been forgotten
It had been as a gap in our great feast,
And all-thing unbecoming.
Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.
Ban. Let your highness
Command upon me; to the which, my duties
Are with a most indissoluble tie
For ever knit.
Macb. Ride you this afternoon?
Ban. Ay, my good lord.
Macb. We should have else desir'd your good advice
(Which still hath been both grave and prosperous)
In this day's council; but we'll take to-morrow.
Is 't far you ride?
Ban. As far, my lord, as will fill up the time
'Twixt this and supper: go not my horse the better,
I must become a borrower of the night,
For a dark hour or twain.
Macb. Fail not our feast.
Ban. My lord, I will not.
Macb. We hear, our bloody cousins are bestow'd
In England and in Ireland; not confessing
Their cruel parricide, filling their hearers
With strange invention: but of that to-morrow;
When, therewithal, we shall have cause of state,
Craving us jointly. Hie you to horse: adieu,
Till you return at night. Goes Fleance with you?
Ban. Ay, my good lord: our time does call upon us.
Macb. I wish your horses swift and sure of foot;
And so I do commend you to their backs.
Farewell. [*Exit* BANQUO.

Let every man be master of his time
Till seven at night; to make society
The sweeter welcome, we will keep ourself
Till supper-time alone: while then, God be with you!
[*Exeunt* LADY MACBETH, Lords, Ladies, *&c.*
Sirrah, a word with you: attend those men our pleasure?
Attend. They are, my lord, without the palace gate.
Macb. Bring them before us. [*Exit* Attendant.]—To be thus, is nothing;
But to be safely thus:—our fears in Banquo
Stick deep; and in his royalty of nature
Reigns that which would be fear'd: 'tis much he dares;
And, to that dauntless temper of his mind,
He hath a wisdom that doth guide his valour
To act in safety. There is none but he
Whose being I do fear: and under him
My Genius is rebuk'd; as, it is said,
Mark Antony's was by Cæsar. He chid the sisters,
When first they put the name of king upon me,
And bade them speak to him; then, prophet-like,
They hail'd him father to a line of kings:
Upon my head they plac'd a fruitless crown,
And put a barren sceptre in my gripe,
Thence to be wrench'd with an unlineal hand,
No son of mine succeeding. If it be so,
For Banquo's issue have I fil'd my mind;
For them the gracious Duncan have I murder'd:
Put rancours in the vessel of my peace,
Only for them; and mine eternal jewel
Given to the common enemy of man,
To make them kings, the seed of Banquo kings!
Rather than so, come, fate, into the list,
And champion me to the utterance!—Who 's there?—

Re-enter Attendant, *with two* Murderers.

Now go to the door, and stay there till we call.
[*Exit* Attendant.
Was it not yesterday we spoke together?
First Mur. It was, so please your highness.
Macb. Well then, now
Have you consider'd of my speeches? Know,
That it was he, in the times past, which held you
So under fortune; which, you thought, had been
Our innocent self: this I made good to you
In our last conference; pass'd in probation with you,
How you were borne in hand, how cross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion craz'd
Say, 'Thus did Banquo.'
First Mur. You made it known to us.
Macb. I did so; and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature,
That you can let this go? Are you so gospell'd,
To pray for this good man, and for his issue,
Whose heavy hand hath bow'd you to the grave,
And beggar'd yours for ever?
First Mur. We are men, my liege.
Macb. Ay, in the catalogue ye go for men;
As hounds, and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs, and demi-wolves, are cleped
All by the name of dogs: the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him clos'd; whereby he does receive
Particular addition, from the bill
That writes them all alike: and so of men.
Now, if you have a station in the file,

Not in the worst rank of manhood, say it;
And I will put that business in your bosoms
Whose execution takes your enemy off;
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.
Second Mur. I am one, my liege,
Whom the vile blows and buffets of the world
Have so incens'd, that I am reckless what
I do to spite the world.
First Mur. And I another,
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on 't.
Macb. Both of you
Know Banquo was your enemy.
Second Mur. True, my lord.
Macb. So is he mine; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life: and though I could
With barefac'd power sweep him from my sight,
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Whom I myself struck down: and thence it is
That I to your assistance do make love;
Masking the business from the common eye,
For sundry weighty reasons.
Second Mur. We shall, my lord,
Perform what you command us.
First Mur. Though our lives—
Macb. Your spirits shine through you. Within this hour at most,
I will advise you where to plant yourselves.
Acquaint you with the perfect spy o' the time,
The moment on 't; for 't must be done to-night,

And something from the palace ; always thought
That I require a clearness : and with him
(To leave no rubs nor botches in the work),
Fleance his son, that keeps him company,
Whose absence is no less material to me
Than is his father's, must embrace the fate
Of that dark hour. Resolve yourselves apart ;
I 'll come to you anon.

Second Mur. We are resolv'd, my lord.

Macb. I 'll call upon you straight ; abide within.

[*Exeunt* Murderers.

It is concluded :—Banquo, thy soul's flight,
If it find heaven, must find it out to-night.

[*Exit.*

SCENE II.—*The same. Another Room in the Palace.*

Enter Lady Macbeth *and a* Servant.

Lady M. Is Banquo gone from court ?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king, I would attend his leisure
For a few words.

Serv. Madam, I will.

[*Exit.*

Lady M. Nought 's had, all 's spent,
Where our desire is got without content :
'Tis safer to be that which we destroy,
Than, by destruction, dwell in doubtful joy.

Enter Macbeth.

How now, my lord ? why do you keep alone,
Of sorriest fancies your companions making ?
Using those thoughts which should indeed have died
With them they think on ? Things without all remedy
Should be without regard : what 's done is done.

Macb. We have scotch'd the snake, not kill'd it;
She 'll close, and be herself; whilst our poor malice
Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear, and sleep
In the affliction of these terrible dreams,
That shake us nightly: better be with the dead,
Whom we, to gain our peace, have sent to peace,
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave;
After life's fitful fever he sleeps well;
Treason has done his worst: nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady M. Come on;
Gentle my lord, sleek o'er your rugged looks;
Be bright and jovial 'mong your guests to-night.

Macb. So shall I, love; and so, I pray, be you:
Let your remembrance apply to Banquo;
Present him eminence, both with eye and tongue:
Unsafe the while, that we
Must lave our honours in these flattering streams;
And make our faces vizards to our hearts,
Disguising what they are.

Lady M. You must leave this.

Macb. O, full of scorpions is my mind, dear wife!
Thou know'st that Banquo, and his Fleance, lives.

Lady M. But in them nature's copy 's not eterne.

Macb. There 's comfort yet; they are assailable;
Then be thou jocund: ere the bat hath flown
His cloister'd flight; ere, to black Hecate's summons,
The shard-borne beetle, with his drowsy hums,
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady M. What 's to be done?

Macb. Be innocent of the knowledge, dearest chuck,

Till thou applaud the deed. Come, seeling night,
Skarf up the tender eye of pitiful day;
And, with thy bloody and invisible hand,
Cancel and tear to pieces that great bond
Which keeps me pale!—Light thickens; and the crow
Makes wing to the rooky wood;
Good things of day begin to droop and drowse;
Whiles night's black agents to their prey do rouse.
Thou marvell'st at my words: but hold thee still;
Things bad begun make strong themselves by ill:
So, prithee, go with me.

[*Exeunt.*

SCENE III.—*The same. A Park, with a Gate leading to the Palace.*

Enter three Murderers.

First Mur. But who did bid thee join with us?

Third Mur. Macbeth.

Second Mur. He needs not our mistrust; since he delivers
Our offices, and what we have to do,
To the direction just.

First Mur. Then stand with us.
The west yet glimmers with some streaks of day:
Now spurs the lated traveller apace
To gain the timely inn; and near approaches
The subject of our watch.

Third Mur. Hark! I hear horses.

Ban. [*Within.*] Give us a light there, ho!

Second Mur. Then 'tis he; the rest
That are within the note of expectation,
Already are i' the court.

First Mur. His horses go about.

Third Mur. Almost a mile; but he does usually,
So all men do, from hence to the palace gate
Make it their walk.

Second Mur. A light, a light!

Third Mur. 'Tis he.
First Mur. Stand to 't.

Enter BANQUO, *and* FLEANCE *with a torch.*

Ban. It will be rain to-night.
First Mur. Let it come down.
[*Assaults* BANQUO.
Ban. O, treachery! Fly, good Fleance, fly, fly, fly!
Thou mayst revenge.—O slave!
[*Dies.* FLEANCE *escapes.*
Third Mur. Who did strike out the light?
First Mur. Was 't not the way?
Third Mur. There 's but one down; the son is fled.
Second Mur. We have lost best half of our affair.
First Mur. Well, let 's away, and say how much is done.
[*Exeunt.*

SCENE IV.—*A Room of State in the Palace. A Banquet prepared.*

Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, *and* Attendants.

Macb. You know your own degrees, sit down: at first
And last, the hearty welcome.
Lords. Thanks to your majesty.
Macb. Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state; but, in best time,
We will require her welcome.
Lady M. Pronounce it for me, sir, to all our friends;
For my heart speaks, they are welcome.
Macb. See, they encounter thee with their hearts' thanks:
Both sides are even: here I 'll sit i' the midst:

Enter first Murderer, *to the door.*

Be large in mirth; anon, we 'll drink a measure
The table round.—There 's blood upon thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without, than he within.
Is he despatch'd?

Mur. My lord, his throat is cut; that I did for him.

Macb. Thou art the best o' the cut-throats: yet he 's good,
That did the like for Fleance: if thou didst it,
Thou art the nonpareil.

Mur. Most royal sir,
Fleance is 'scap'd.

Macb. Then comes my fit again: I had else been perfect;
Whole as the marble, founded as the rock:
As broad and general as the casing air:
But now, I am cabin'd, cribb'd, confin'd, bound in
To saucy doubts and fears. But Banquo 's safe?

Mur. Ay, my good lord: safe in a ditch he bides,
With twenty trenched gashes on his head;
The least a death to nature.

Macb. Thanks for that:
There the grown serpent lies; the worm, that 's fled,
Hath nature that in time will venom breed,
No teeth for the present.—Get thee gone; to-morrow
We 'll hear, ourselves, again.

[*Exit* Murderer.

Lady M. My royal lord,
You do not give the cheer; the feast is sold
That is not often vouch'd, while 'tis a making,
'Tis given with welcome: to feed, were best at home;
From thence, the sauce to meat is ceremony,
Meeting were bare without it.

Macb. Sweet remembrancer!—
Now, good digestion wait on appetite,
And health on both!

Len. May it please your highness sit?

[*The* Ghost *of* BANQUO *rises, and sits in* MACBETH'S *place.*

Macb. Here had we now our country's honour roof'd,

Were the grac'd person of our Banquo present;
Who may I rather challenge for unkindness
Than pity for mischance!
Ross. His absence, sir,
Lays blame upon his promise. Please it your highness
To grace us with your royal company?
Macb. The table's full.
Len. Here is a place reserv'd, sir.
Macb. Where?
Len. Here, my good lord. What is't that moves your highness?
Macb. Which of you have done this?
Lords. What, my good lord?
Macb. Thou canst not say I did it: never shake
Thy gory locks at me.
Ross. Gentlemen, rise; his highness is not well.
Lady M. Sit, worthy friends:—my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him, and extend his passion;
Feed, and regard him not.—Are you a man?
Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.
Lady M. O proper stuff!
This is the very painting of your fear:
This is the air-drawn dagger, which, you said,
Led you to Duncan. O, these flaws and starts
(Impostors to true fear), would well become
A woman's story, at a winter's fire,
Authoris'd by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.
Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too.—
If charnel-houses and our graves must send

Those that we bury back, our monuments
Shall be the maws of kites.

[Ghost *disappears.*

Lady M. What! quite unmann'd in folly?

Macb. If I stand here, I saw him.

Lady M. Fie, for shame!

Macb. Blood hath been shed ere now, i' the olden time,
Ere human statute purg'd the gentle weal;
Ay, and since too, murders have been perform'd
Too terrible for the ear. The times have been
That when the brains were out the man would die,
And there an end; but now they rise again,
With twenty mortal murders on their crowns,
And push us from our stools: this is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget:—
Do not muse at me, my most worthy friends;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all;
Then I'll sit down:—give me some wine, fill full:—
I drink to the general joy of the whole table,
And to our dear friend Banquo, whom we miss:
Would he were here! to all, and him, we thirst,
And all to all.

Lords. Our duties, and the pledge.

[Ghost *rises again.*

Macb. Avaunt! and quit my sight! Let the earth hide thee!
Thy bones are marrowless, thy blood is cold;
Thou hast no speculation in those eyes
Which thou dost glare with!

Lady M. Think of this, good peers,
But as a thing of custom: 'tis no other;
Only it spoils the pleasure of the time.

Macb. What man dare, I dare:

Approach thou like the rugged Russian bear,
The arm'd rhinoceros, or the Hyrcan tiger;
Take any shape but that, and my firm nerves
Shall never tremble: or, be alive again,
And dare me to the desert with thy sword;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow!
Unreal mockery, hence!— [Ghost *disappears.*
Why, so;—being gone,
I am a man again.—Pray you, sit still.

Lady M. You have displac'd the mirth, broke the good meeting,
With most admir'd disorder.

Macb. Can such things be,
And overcome us like a summer's cloud,
Without our special wonder? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine are blanch'd with fear.

Ross. What sights, my lord?

Lady M. I pray you, speak not; he grows worse and worse;
Question enrages him: at once, good-night:—
Stand not upon the order of your going,
But go at once.

Len. Good-night, and better health
Attend his majesty!

Lady M. A kind good-night to all!

[*Exeunt* Lords *and* Attendants.

Macb. It will have blood; they say, blood will have blood:
Stones have been known to move, and trees to speak;
Augurs, and understood relations, have
By magot-pies, and choughs, and rooks, brought forth
The secret'st man of blood.—What is the night?

Lady M. Almost at odds with morning, which is which.

Macb. How say'st thou, that Macduff denies his person,
At our great bidding?

Lady M. Did you send to him, sir?
Macb. I hear it by the way; but I will send:
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow
(And betimes I will) unto the weird sisters:
More shall they speak; for now I am bent to know,
By the worst means, the worst. For mine own good,
All causes shall give way; I am in blood
Stepp'd in so far, that, should I wade no more,
Returning were as tedious as go o'er:
Strange things I have in head, that will to hand;
Which must be acted, ere they may be scann'd.
Lady M. You lack the season of all natures, sleep.
Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear, that wants hard use:—
We are yet but young in deed.
[*Exeunt.*

SCENE V.—*The Heath. Thunder.*

Enter the three Witches, *meeting* Hecate.

First Witch. Why, how now, Hecate! you look angerly.
Hec. Have I not reason, beldams as you are,
Saucy and overbold? How did you dare
To trade and traffic with Macbeth,
In riddles and affairs of death;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or shew the glory of our art?
And, which is worse, all you have done
Hath been but for a wayward son,
Spiteful, and wrathful; who, as others do,
Loves for his own ends, not for you.
But make amends now: get you gone,
And at the pit of Acheron

Meet me i' the morning; thither he
Will come to know his destiny.
Your vessels, and your spells, provide,
Your charms, and everything beside:
I am for the air; this night I'll spend
Unto a dismal and a fatal end.
Great business must be wrought ere noon:
Upon the corner of the moon
There hangs a vaporous drop profound;
I'll catch it ere it come to ground:
And that, distill'd by magic sleights,
Shall raise such artificial sprites,
As, by the strength of their illusion,
Shall draw him on to his confusion:
He shall spurn fate, scorn death, and bear
His hopes 'bove wisdom, grace, and fear:
And you all know, security
Is mortals' chiefest enemy.

SONG. [*Within.*] 'Come away, come away,' &c.

Hark, I'm call'd; my little spirit, see,
Sits in a foggy cloud, and stays for me.

[*Exit.*

First Witch. Come, let's make haste: she'll soon be back again.

[*Exeunt.*

SCENE VI.—*Forres. A Room in the Palace.*

Enter LENNOX, *and another* Lord.

Len. My former speeches have but hit your thoughts,
Which can interpret further: only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth:—marry, he was dead:—
And the right-valiant Banquo walked too late;
Whom, you may say, if 't please you, Fleance kill'd,
For Fleance fled. Men must not walk too late.

Who cannot want the thought, how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father? 10
How it did grieve Macbeth! did he not straight,
In pious rage, the two delinquents tear,
That were the slaves of drink, and thralls of sleep:
Was not that nobly done? Ay, and wisely too;
For 'twould have anger'd any heart alive 15
To hear the men deny it. So that, I say,
He has borne all things well; and I do think,
That, had he Duncan's sons under his key
(As, an 't please heaven, he shall not), they should find
What 'twere to kill a father; so should Fleance. 20
But, peace!—for from broad words, and 'cause he fail'd
His presence at the tyrant's feast, I hear,
Macduff lives in disgrace: sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth, 25
Lives in the English court; and is receiv'd
Of the most pious Edward with such grace,
That the malevolence of fortune nothing
Takes from his high respect: thither Macduff
Is gone to pray the holy king, upon his aid 30
To wake Northumberland and warlike Siward:
That, by the help of these (with Him above
To ratify the work), we may again
Give to our tables meat, sleep to our nights;
Free from our feasts and banquets bloody knives; 35
Do faithful homage, and receive free honours;—
All which we pine for now: and this report
Hath so exasperate the king, that he
Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. He did: and with an absolute, 'Sir, not I,' 40
The cloudy messenger turns me his back,

And hums ; as who should say, 'You 'll rue the time
That clogs me with this answer.'
Len. And that well might
Advise him to a caution, to hold what distance
His wisdom can provide. Some holy angel
Fly to the court of England, and unfold
His message ere he come ; that a swift blessing
May soon return to this our suffering country
Under a hand accurs'd!
Lord. I'll send my prayers with him.
[*Exeunt.*

All. Shew his eyes, and grieve his heart;
Come like shadows, so depart!—*Act IV. Sc.* 1.

ACT IV.

SCENE I.—*A dark Cave. In the middle, a Caldron boiling.*

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mew'd.
Second Witch. Thrice ; and once the hedge-pig whin'd.
Third Witch. Harpier cries :—'tis time, 'tis time.
First Witch. Round about the caldron go ;
In the poison'd entrails throw.
Toad, that under the cold stone,
Days and nights hast thirty-one
Swelter'd venom sleeping got,
Boil thou first i' the charmed pot.
All. Double, double, toil and trouble ;
Fire, burn ; and, caldron, bubble.

Second Witch. Fillet of a fenny snake,
In the caldron boil and bake:
Eye of newt, and toe of frog,
Wool of bat, and tongue of dog,
Adder's fork, and blind-worm's sting,
Lizard's leg, and owlet's wing,
For a charm of powerful trouble;
Like a hell-broth boil and bubble.
All. Double, double, toil and trouble;
Fire, burn; and, caldron, bubble.
Third Witch. Scale of dragon, tooth of wolf;
Witches' mummy; maw and gulf,
Of the ravin'd salt-sea shark;
Root of hemlock, digg'd i' the dark;
Liver of blaspheming Jew;
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse;
Nose of Turk, and Tartar's lips;
Make the gruel thick and slab;
Add thereto a tiger's chaudron,
For the ingredients of our caldron.
All. Double, double, toil and trouble;
Fire, burn; and, caldron, bubble.
Second Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE.

Hec. O, well done! I commend your pains;
And every one shall share i' the gains,
And now about the caldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.
[*Music and a Song,* 'Black spirits,' *&c.*
Second Witch. By the pricking of my thumbs,
Something wicked this way comes:—
Open, locks, whoever knocks.

Enter Macbeth.

Macb. How now, you secret, black, and midnight hags,
What is 't you do?

All. A deed without a name.

Macb. I conjure you, by that which you profess
(Howe'er you come to know it), answer me:
Though you untie the winds, and let them fight
Against the churches; though the yesty waves
Confound and swallow navigation up;
Though bladed corn be lodg'd, and trees blown down;
Though castles topple on their warders' heads;
Though palaces and pyramids do slope
Their heads to their foundations; though the treasure
Of nature's germins tumble all together,
Even till destruction sicken—answer me
To what I ask you.

First Witch. Speak.

Second Witch. Demand.

Third Witch. We 'll answer.

First Witch. Say, if thou'dst rather hear it from our mouths,
Or from our masters'?

Macb. Call them, let me see them.

First Witch. Pour in sow's blood, that hath eaten
Her nine farrow; grease, that 's sweaten
From the murderer's gibbet, throw
Into the flame.

All. Come, high or low;
Thyself and office deftly shew!

Thunder. *An Apparition of an armed Head rises.*

Macb. Tell me, thou unknown power—

First Witch. He knows thy thought;
Hear his speech, but say thou nought.

App. Macbeth! Macbeth! Macbeth! beware Macduff;
Beware the Thane of Fife.—Dismiss me:—enough. [*Descends.*

Macb. Whate'er thou art, for thy good caution, thanks;
Thou hast harp'd my fear aright:—but one word more:—
First Witch. He will not be commanded: here 's another,
More potent than the first.

Thunder. An Apparition of a bloody Child rises.

App. Macbeth! Macbeth! Macbeth!—
Macb. Had I three ears, I'd hear thee.
App. Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.
[*Descends.*
Macb. Then live, Macduff: what need I fear of thee?
But yet I 'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.—What is this,

Thunder. An Apparition of a Child crowned, with a Tree in his Hand, rises.

That rises like the issue of a king;
And wears upon his baby brow the round
And top of sovereignty?
All. Listen, but speak not to 't.
App. Be lion-mettled, proud; and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be, until
Great Birnam wood to high Dunsinane Hill
Shall come against him.
[*Descends.*
Macb. That will never be;
Who can impress the forest; bid the tree
Unfix his earth-bound root? sweet bodements! good!
Rebellion's head, rise never, till the wood
Of Birnam rise, and our high-plac'd Macbeth
Shall live the lease of nature, pay his breath

To time and mortal custom.—Yet my heart
Throbs to know one thing: tell me (if your art
Can tell so much), shall Banquo's issue ever
Reign in this kingdom?

All. Seek to know no more.

Macb. I will be satisfied: deny me this,
And an eternal curse fall on you! Let me know:—
Why sinks that caldron? and what noise is this?
[*Hautboys.*

First Witch. Shew!

Second Witch. Shew!

Third Witch. Shew!

All. Shew his eyes, and grieve his heart;
Come like shadows, so depart!

Eight Kings appear, and pass over the Stage in order; the last with a Glass in his hand; Banquo *following.*

Macb. Thou art too like the spirit of Banquo; down!
Thy crown does sear mine eyeballs:—and thy hair,
Thou other gold-bound brow, is like the first:—
A third is like the former.—Filthy hags!
Why do you shew me this?—A fourth?—Start, eyes!
What! will the line stretch out to the crack of doom?
Another yet?—A seventh?—I 'll see no more:—
And yet the eighth appears, who bears a glass
Which shews me many more; and some I see,
That twofold balls and treble sceptres carry:
Horrible sight!—Now, I see, 'tis true;
For the blood-bolter'd Banquo smiles upon me,
And points at them for his.—What, is this so?

First Witch. Ay, sir, all this is so:—but why
Stands Macbeth thus amazedly?
Come, sisters, cheer we up his sprites,
And shew the best of our delights;
I 'll charm the air to give a sound,
While you perform your antic round:

That this great king may kindly say,
Our duties did his welcome pay.

[*Music. The* Witches *dance, and then vanish.*

Macb. Where are they? Gone?—Let this pernicious hour
Stand aye accursed in the calendar!—
Come in, without there!

Enter LENNOX.

Len. What's your grace's will?

Macb. Saw you the weird sisters?

Len. No, my lord.

Macb. Came they not by you?

Len. No, indeed, my lord.

Macb. Infected be the air whereon they ride;
And damn'd all those that trust them!—I did hear
The galloping of horse: who was't came by?

Len. 'Tis two or three, my lord, that bring you word,
Macduff is fled to England.

Macb. Fled to England?

Len. Ay, my good lord.

Macb. Time, thou anticipat'st my dread exploits:
The flighty purpose never is o'ertook
Unless the deed go with it: from this moment,
The very firstlings of my heart shall be
The firstlings of my hand. And even now,
To crown my thoughts with acts, be it thought and done:
The castle of Macduff I will surprise;
Seize upon Fife; give to the edge o' the sword
His wife, his babes, and all unfortunate souls
That trace him in his line. No boasting like a fool;
This deed I'll do before this purpose cool:
But no more sights!—Where are these gentlemen?
Come, bring me where they are.

[*Exeunt.*

SCENE II.—*Fife. A Room in* MACDUFF'S *Castle.*

Enter LADY MACDUFF, *her* Son, *and* ROSS.

Lady Macd. What had he done to make him fly the land?
Ross. You must have patience, madam.
L. Macd. He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.
Ross. You know not
Whether it was his wisdom or his fear.
L. Macd. Wisdom! to leave his wife, to leave his babes,
His mansion, and his titles, in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear, and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.
Ross. My dearest coz,
I pray you school yourself: but, for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further:
But cruel are the times, when we are traitors,
And do not know ourselves; when we hold rumour
From what we fear; yet know not what we fear;
But float upon a wild and violent sea,
Each way and move.—I take my leave of you:
Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before.—My pretty cousin,
Blessing upon you!
L. Macd. Father'd he is, and yet he's fatherless.
Ross. I am so much a fool, should I stay longer,

It would be my disgrace and your discomfort:
I take my leave at once.

[*Exit* ROSS.

L. Macd. Sirrah, your father's dead;
And what will you do now? How will you live?

Son. As birds do, mother.

L. Macd. What, with worms and flies?

Son. With what I get, I mean; and so do they.

L. Macd. Poor bird! thou'dst never fear the net nor lime,
The pit-fall nor the gin.

Son. Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

L. Macd. Yes, he is dead; how wilt thou do for a father?

Son. Nay, how will you do for a husband?

L. Macd. Why, I can buy me twenty at any market.

Son. Then you'll buy 'em to sell again.

L. Macd. Thou speak'st with all thy wit; and yet, i' faith,
With wit enough for thee.

Son. Was my father a traitor, mother?

L. Macd. Ay, that he was.

Son. What is a traitor?

L. Macd. Why, one that swears and lies.

Son. And be all traitors that do so?

L. Macd. Every one that does so is a traitor, and must be hanged.

Son. And must they all be hanged that swear and lie?

L. Macd. Every one.

Son. Who must hang them?

L. Macd. Why, the honest men.

Son. Then the liars and swearers are fools: for there are liars and swearers enough to beat the honest men, and hang up them.

L. Macd. Now God help thee, poor monkey! But how wilt thou do for a father?

Son. If he were dead, you'd weep for him: if you would not, it were a good sign that I should quickly have a new father.

L. Macd. Poor prattler! how thou talk'st!

Enter a Messenger.

Mess. Bless you, fair dame! I am not to you known,
Though in your state of honour I am perfect.
I doubt some danger does approach you nearly:
If you will take a homely man's advice,
Be not found here; hence, with your little ones.
To fright you thus, methinks, I am too savage;
To do worse to you were fell cruelty,
Which is too nigh your person. Heaven preserve you!
I dare abide no longer.
[*Exit.*

L. Macd. Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world; where to do harm
Is often laudable; to do good, sometime
Accounted dangerous folly: why then, alas!
Do I put up that womanly defence,
To say, I have done no harm? What are these faces?

Enter Murderers.

Mur. Where is your husband?

L. Macd. I hope, in no place so unsanctified,
Where such as thou mayst find him.

Mur. He 's a traitor.

Son. Thou liest, thou shag-hair'd villain.

Mur. What, you egg!
[*Stabbing him.*
Young fry of treachery!

Son. He has kill'd me, mother:
Run away, I pray you!
[*Dies. Exit* Lady Macduff, *crying* 'Murder,' *and pursued by the* Murderers.

SCENE III.—*England. A Room in the* KING'S *Palace.*

Enter MALCOLM *and* MACDUFF.

Mal. Let us seek out some desolate shade, and there
Weep our sad bosoms empty.
Macd. Let us rather,
Hold fast the mortal sword; and, like good men,
Bestride our down-fall'n birthdom: each new morn,
New widows howl; new orphans cry; new sorrows
Strike heaven on the face, that it resounds
As if it felt with Scotland, and yell'd out
Like syllable of dolour.
Mal. What I believe, I'll wail;
What know, believe; and, what I can redress,
As I shall find the time to friend, I will.
What you have spoke, it may be so perchance.
This tyrant, whose sole name blisters our tongues,
Was once thought honest; you have lov'd him well;
He hath not touch'd you yet. I am young, but something
You may deserve of him through me; and wisdom 'tis
To offer up a weak, poor innocent lamb,
To appease an angry god.
Macd. I am not treacherous.
Mal. But Macbeth is.
A good and virtuous nature may recoil,
In an imperial charge. But I shall crave your pardon;
That which you are my thoughts cannot transpose:
Angels are bright still, though the brightest fell:
Though all things foul would wear the brows of grace,
Yet grace must still look so.
Macd. I have lost my hopes.
Mal. Perchance, even there, where I did find my doubts.
Why in that rawness left you wife and child
(Those precious motives, those strong knots of love),

Without leave-taking ?—I pray you,
Let not my jealousies be your dishonours,
But mine own safeties :—You may be rightly just,
Whatever I shall think.
Macd. Bleed, bleed, poor country !
Great tyranny, lay thou thy basis sure,
For goodness dares not check thee ! wear thou thy wrongs,
Thy title is affeer'd.—Fare thee well, lord :
I would not be the villain that thou think'st
For the whole space that 's in the tyrant's grasp,
And the rich East to boot.
Mal. Be not offended ;
I speak not as in absolute fear of you.
I think our country sinks beneath the yoke ;
It weeps, it bleeds : and each new day a gash
Is added to her wounds : I think, withal,
There would be hands uplifted in my right ;
And here, from gracious England, have I offer
Of goodly thousands : but, for all this,
When I shall tread upon the tyrant's head,
Or wear it on my sword, yet my poor country
Shall have more vices than it had before ;
More suffer, and more sundry ways than ever,
By him that shall succeed.
Macd. What should he be ?
Mal. It is myself I mean : in whom I know
All the particulars of vice so grafted,
That, when they shall be open'd, black Macbeth
Will seem as pure as snow ; and the poor state
Esteem him as a lamb, being compared
With my confineless harms. I grant him bloody,
Luxurious, avaricious, false, deceitful,
Sudden, malicious, smacking of every sin
That has a name : but there 's no bottom, none,
In my voluptuousness ; and my desire
All continent impediments would o'erbear,

That did oppose my will: better Macbeth,
Than such an one to reign.
Macd. Boundless intemperance
In nature is a tyranny; it hath been
The untimely emptying of the happy throne,
And fall of many kings. But fear not yet
To take upon you what is yours: you may
Convey your pleasures in a spacious plenty,
And yet seem cold;—the time you may so hoodwink,
Finding it so inclin'd.
Mal. With this there grows,
In my most ill-compos'd affection, such
A stanchless avarice, that, were I king,
I should cut off the nobles for their lands;
Desire his jewels, and this other's house:
And my more-having would be as a sauce
To make me hunger more; that I should forge
Quarrels unjust against the good and loyal,
Destroying them for wealth.
Macd. This avarice
Sticks deeper; grows with more pernicious root
Than summer-seeming lust; and it hath been
The sword of our slain kings. Yet do not fear;
Scotland hath foisons to fill up your will,
Of your mere own: all these are portable,
With other graces weigh'd.
Mal. But I have none: the king-becoming graces,
As justice, verity, temperance, stableness,
Bounty, perseverance, mercy, lowliness,
Devotion, patience, courage, fortitude,
I have no relish of them; but abound
In the division of each several crime,
Acting it many ways. Nay, had I power, I should
Pour the sweet milk of concord into hell,
Uproar the universal peace, confound
All unity on earth.

Macd. O Scotland! Scotland!
Mal. If such an one be fit to govern, speak:
I am as I have spoken.
Macd. Fit to govern!
No, not to live.—O nation miserable,
With an untitled tyrant bloody-sceptr'd,
When shalt thou see thy wholesome days again?
Since that the truest issue of thy throne
By his own interdiction stands accurs'd,
And does blaspheme his breed?—Thy royal father
Was a most sainted king: the queen that bore thee,
Oft'ner upon her knees than on her feet,
Died every day she liv'd. Fare thee well!
These evils thou repeat'st upon thyself
Have banish'd me from Scotland.—O, my breast,
Thy hope ends here!
Mal. Macduff, this noble passion,
Child of integrity, hath from my soul
Wip'd the black scruples, reconcil'd my thoughts
To thy good truth and honour. Devilish Macbeth
By many of these trains hath sought to win me
Into his power; and modest wisdom plucks me
From over-credulous haste: but God above
Deal between thee and me! for even now
I put myself to thy direction, and
Unspeak mine own detraction; here abjure
The taints and blames I laid upon myself,
For strangers to my nature.
I never was forsworn;
Scarcely have coveted what was mine own;
At no time broke my faith; would not betray
The devil to his fellow; and delight
No less in truth, than life: my first false speaking
Was this upon myself: what I am truly,
Is thine, and my poor country's, to command:
Whither, indeed, before thy here-approach,

Old Siward, with ten thousand warlike men,
Already at a point, was setting forth:
Now we 'll together; and the chance of goodness
Be like our warranted quarrel! Why are you silent?
Macd. Such welcome and unwelcome things at once,
'Tis hard to reconcile.

Enter a Doctor.

Mal. Well; more anon.—Comes the king forth, I pray you?
Doct. Ay, sir: there are a crew of wretched souls
That stay his cure: their malady convinces
The great assay of art; but, at his touch,
Such sanctity hath heaven given his hand,
They presently amend.
Mal. I thank you, doctor.
[*Exit* Doctor.
Macd. What 's the disease he means?
Mal. 'Tis call'd the evil;
A most miraculous work in this good king:
Which often, since my here-remain in England,
I have seen him do. How he solicits heaven,
Himself best knows: but strangely-visited people,
All swoln and ulcerous, pitiful to the eye,
The mere despair of surgery, he cures;
Hanging a golden stamp about their necks,
Put on with holy prayers: and 'tis spoken,
To the succeeding royalty he leaves
The healing benediction. With this strange virtue,
He hath a heavenly gift of prophecy;
And sundry blessings hang about his throne,
That speak him full of grace.

Enter Ross.

Macd. See, who comes here?
Mal. My countryman; but yet I know him not.
Macd. My ever-gentle cousin, welcome hither.

Mal. I know him now: good God, betimes remove
The means that make us strangers!
Ross. Sir, Amen.
Macd. Stands Scotland where it did?
Ross. Alas, poor country—
Almost afraid to know itself! It cannot
Be call'd our mother, but our grave: where nothing,
But who knows nothing, is once seen to smile;
Where sighs, and groans, and shrieks that rend the air,
Are made, not mark'd; where violent sorrow seems
A modern ecstasy; the dead man's knell
Is there scarce ask'd for who; and good men's lives
Expire before the flowers in their caps,
Dying or ere they sicken.
Macd. O, relation,
Too nice, and yet too true!
Mal. What 's the newest grief?
Ross. That of an hour's age doth hiss the speaker;
Each minute teems a new one.
Macd. How does my wife?
Ross. Why, well.
Macd. And all my children?
Ross. Well too.
Macd. The tyrant has not batter'd at their peace?
Ross. No; they were well at peace, when I did leave them.
Macd. Be not a niggard of your speech: how goes it?
Ross. When I came hither to transport the tidings,
Which I have heavily borne, there ran a rumour
Of many worthy fellows that were out;
Which was to my belief witness'd the rather,
For that I saw the tyrant's power afoot:
Now is the time of help; your eye in Scotland
Would create soldiers, make our women fight
To doff their dire distresses.
Mal. Be 't their comfort,
We are coming thither: gracious England hath

Lent us good Siward, and ten thousand men;
An older and a better soldier none
That Christendom gives out.
Ross. Would I could answer
This comfort with the like! But I have words
That would be howl'd out in the desert air,
Where hearing should not latch them.
Macd. What concern they?
The general cause? or is it a fee-grief,
Due to some single breast?
Ross. No mind that's honest
But in it shares some woe; though the main part
Pertains to you alone.
Macd. If it be mine,
Keep it not from me, quickly let me have it.
Ross. Let not your ears despise my tongue for ever,
Which shall possess them with the heaviest sound,
That ever yet they heard.
Macd. Hum! I guess at it.
Ross. Your castle is surpris'd; your wife and babes
Savagely slaughter'd: to relate the manner,
Were, on the quarry of these murder'd deer,
To add the death of you.
Mal. Merciful heaven!—
What, man! ne'er pull your hat upon your brows;
Give sorrow words: the grief that does not speak
Whispers the o'erfraught heart, and bids it break.
Macd. My children too?
Ross. Wife, children, servants, all
That could be found.
Macd. And I must be from thence!—
My wife kill'd too?
Ross. I have said.
Mal. Be comforted:
Let us make us medicines of our great revenge,
To cure this deadly grief.

Macd. He has no children.—All my pretty ones?
Did you say, all?—O, hell-kite!—All?
What, all my pretty chickens, and their dam,
At one fell swoop?
Mal. Dispute it like a man.
Macd. I shall do so;
But I must also feel it as a man:
I cannot but remember such things were,
That were most precious to me.—Did heaven look on,
And would not take their part? Sinful Macduff,
They were all struck for thee! naught that I am,
Not for their own demerits, but for mine,
Fell slaughter on their souls: heaven rest them now!
Mal. Be this the whetstone of your sword: let grief
Convert to anger; blunt not the heart, enrage it.
Macd. O, I could play the woman with mine eyes,
And braggart with my tongue!—But, gentle heavens,
Cut short all intermission; front to front,
Bring thou this fiend of Scotland, and myself;
Within my sword's length set him; if he 'scape
Heaven forgive him too!
Mal. This tune goes manly.
Come, go we to the king; our power is ready;
Our lack is nothing but our leave: Macbeth
Is ripe for shaking, and the powers above
Put on their instruments. Receive what cheer you may;
The night is long that never finds the day.

[*Exeunt.*

Doct. What is it she does now? Look how she rubs her hands.
—*Act V. Sc.* 1.

ACT V.

SCENE I.—*Dunsinane. A Room in the Castle.*

Enter a Doctor of Physic, *and a waiting* Gentlewoman.

Doct. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

Gent. Since his majesty went into the field, I have seen her rise from her bed, throw her night-gown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed; yet all this while in a most fast sleep. 7

Doct. A great perturbation in nature—to receive at once the benefit of sleep, and do the effects of watching!—In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say? 11

Gent. That, sir, which I will not report after her.

Doct. You may, to me; and 'tis most meet you should.

Gent. Neither to you, nor any one; having no witness to confirm my speech.

Enter Lady Macbeth, *with a taper.*

Lo you, here she comes! This is her very guise; and, upon my life, fast asleep. Observe her; stand close.

Doct. How came she by that light?

Gent. Why, it stood by her: she has light by her continually; 'tis her command.

Doct. You see, her eyes are open.

Gent. Ay, but their sense is shut.

Doct. What is it she does now? Look how she rubs her hands.

Gent. It is an accustomed action with her, to seem thus washing her hands. I have known her continue in this a quarter of an hour.

Lady M. Yet here's a spot.

Doct. Hark, she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

Lady M. Out, damned spot! out, I say!—One, two: why, then 'tis time to do 't.—Hell is murky!—Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account?—Yet who would have thought the old man to have had so much blood in him?

Doct. Do you mark that?

Lady M. The Thane of Fife had a wife; where is she now?—What, will these hands ne'er be clean?—No more o' that, my lord, no more o' that: you mar all with this starting.

Doct. Go to, go to; you have known what you should not.

Gent. She has spoke what she should not, I am sure of that: heaven knows what she has known.

Lady M. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh!

Doct. What a sigh is there! The heart is sorely charged.

Gent. I would not have such a heart in my bosom, for the dignity of the whole body.

Doct. Well, well, well—

Gent. Pray God it be, sir.

Doct. This disease is beyond my practice : yet I have known those which have walked in their sleep who have died holily in their beds.

Lady M. Wash your hands, put on your night-gown ; look not so pale.—I tell you yet again, Banquo's buried ; he cannot come out on's grave.

Doct. Even so ?

Lady M. To bed, to bed ; there's knocking at the gate. Come, come, come, come, give me your hand. What's done cannot be undone : to bed, to bed, to bed.

[*Exit.*

Doct. Will she go now to bed ?

Gent. Directly.

Doct. Foul whisperings are abroad : unnatural deeds
Do breed unnatural troubles : infected minds
To their deaf pillows will discharge their secrets.
More needs she the divine than the physician.
God, God, forgive us all ! Look after her ;
Remove from her the means of all annoyance,
And still keep eyes upon her.—So, good-night :
My mind she has mated, and amaz'd my sight :
I think, but dare not speak.

Gent. Good-night, good doctor.

[*Exeunt.*

SCENE II.—*The Country near Dunsinane.*

Enter, with drum and colours, MENTEITH, CAITHNESS, ANGUS, LENNOX, *and Soldiers.*

Ment. The English power is near, led on by Malcolm,
His uncle Siward, and the good Macduff.
Revenges burn in them ; for their dear causes
Would, to the bleeding and the grim alarm,
Excite the mortified man.

Ang. Near Birnam wood
Shall we well meet them; that way are they coming.
Caith. Who knows if Donalbain be with his brother?
Len. For certain, sir, he is not: I have a file
Of all the gentry: there is Siward's son,
And many unrough youths, that even now
Protest their first of manhood.
Ment. What does the tyrant?
Caith. Great Dunsinane he strongly fortifies:
Some say he's mad; others, that lesser hate him,
Do call it valiant fury: but, for certain,
He cannot buckle his distemper'd course
Within the belt of rule.
Ang. Now does he feel
His secret murders sticking on his hands;
Now minutely revolts upbraid his faith-breach;
Those he commands move only in command,
Nothing in love: now does he feel his title
Hang loose about him, like a giant's robe
Upon a dwarfish thief.
Ment. Who then shall blame
His pester'd senses to recoil and start,
When all that is within him does condemn
Itself for being there?
Caith. Well, march we on,
To give obedience where 'tis truly ow'd:
Meet we the medicine of the sickly weal;
And with him pour we, in our country's purge,
Each drop of us.
Len. Or so much as it needs,
To dew the sovereign flower, and drown the weeds,
Make we our march towards Birnam.

[*Exeunt, marching.*

SCENE III.—*Dunsinane. A Room in the Castle.*

Enter MACBETH, Doctor, *and* Attendants.

Macb. Bring me no more reports; let them fly all:
Till Birnam wood remove to Dunsinane,
I cannot taint with fear. What's the boy Malcolm?
Was he not born of woman? The spirits that know
All mortal consequences have pronounc'd me thus:
'Fear not, Macbeth; no man that's born of woman
Shall e'er have power upon thee.' Then fly, false thanes,
And mingle with the English epicures:
The mind I sway by, and the heart I bear,
Shall never sag with doubt, nor shake with fear.

Enter a Servant.

Thou cream-fac'd loon! where gott'st thou that goose look?
Serv. There is ten thousand—
Macb. Geese, villain?
Serv. Soldiers, sir.
Macb. Go, prick thy face, and over-red thy fear,
Thou lily-liver'd boy. What soldiers, patch?
Those linen cheeks of thine are counsellors to fear.
What soldiers, whey-face?
Serv. The English force, so please you.
Macb. Take thy face hence. [*Exit* Servant.]—Seyton!—I am sick at heart,
When I behold—Seyton, I say!—This push
Will chair me ever, or dis-seat me now.
I have liv'd long enough: my May of life
Is fallen into the sear, the yellow leaf:
And that which should accompany old age,
As honour, love, obedience, troops of friends,
I must not look to have; but, in their stead,
Curses not loud, but deep, mouth-honour, breath,

Which the poor heart would fain deny, and dare not.—
Seyton !—

Enter Seyton.

Sey. What 's your gracious pleasure ?
Macb. What news more ?
Sey. All is confirm'd, my lord, which was reported.
Macb. I'll fight, till from my bones my flesh be hack'd.
Give me my armour.
Sey. 'Tis not needed yet.
Macb. I'll put it on.
Send out more horses, skirr the country round ;
Hang those that talk of fear.—Give me mine armour.—
How does your patient, doctor ?
Doct. Not so sick, my lord,
As she is troubled with thick-coming fancies,
That keep her from her rest.
Macb. Cure her of that :
Canst thou not minister to a mind diseas'd,
Pluck from the memory a rooted sorrow,
Raze out the written troubles of the brain,
And, with some sweet oblivious antidote,
Cleanse the foul bosom of that perilous stuff,
Which weighs upon the heart ?
Doct. Therein the patient
Must minister to himself.
Macb. Throw physic to the dogs ; I'll none of it.—
Come, put mine armour on ; give me my staff :—
Seyton, send out.—Doctor, the thanes fly from me.—
Come, sir, despatch.—If thou couldst, doctor, cast
The water of my land, find her disease,
And purge it to a sound and pristine health,
I would applaud thee to the very echo,
That should applaud again.—Pull 't off, I say.—
What rhubarb, senna, or what purgative drug,
Would scour these English hence ?—Hear'st thou of them ?

Doct. Ay, my good lord; your royal preparation
Makes us hear something.
Macb. Bring it after me.—
I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.
[*Exeunt* MACBETH, SEYTON, *and* Attendants.
Doct. Were I from Dunsinane away and clear,
Profit again should hardly draw me here.
[*Exit.*

SCENE IV.—*Country near Dunsinane. A Wood in view.*

Enter, with drum and colours, MALCOLM, *old* SIWARD *and his* Son, MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS, *and* Soldiers, *marching.*

Mal. Cousins, I hope the days are near at hand,
That chambers will be safe.
Ment. We doubt it nothing.
Siw. What wood is this before us?
Ment. The wood of Birnam.
Mal. Let every soldier hew him down a bough,
And bear 't before him; thereby shall we shadow
The numbers of our host, and make discovery
Err in report of us.
Sold. It shall be done.
Siw. We learn no other, but the confident tyrant
Keeps still in Dunsinane, and will endure
Our setting down before it.
Mal. 'Tis his main hope:
For where there is advantage to be ta'en,
Both more and less have given him the revolt;
And none serve with him but constrained things,
Whose hearts are absent too.
Macd. Let our just censures
Attend the true event, and put we on
Industrious soldiership.

Siw. The time approaches,
That will with due decision make us know
What we shall say we have, and what we owe.
Thoughts speculative their unsure hopes relate;
But certain issue strokes must arbitrate:
Towards which advance the war.
[*Exeunt, marching.*

SCENE V.—*Dunsinane. Within the Castle.*

Enter, with drums and colours, Macbeth, Seyton, *and* Soldiers.

Macb. Hang out our banners on the outward walls;
The cry is still, 'They come.' Our castle's strength
Will laugh a siege to scorn: here let them lie,
Till famine, and the ague, eat them up:
Were they not forc'd with those that should be ours,
We might have met them dareful, beard to beard,
And beat them backward home. What is that noise?
[*A cry of women within.*
Sey. It is the cry of women, my good lord.
Macb. I have almost forgot the taste of fears:
The time has been, my senses would have cool'd
To hear a night-shriek; and my fell of hair
Would at a dismal treatise rouse, and stir
As life were in 't: I have supp'd full with horrors;
Direness, familiar to my slaught'rous thoughts,
Cannot once start me.—Wherefore was that cry?
Sey. The queen, my lord, is dead.
Macb. She should have died hereafter;
There would have been a time for such a word.—
To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!

Life 's but a walking shadow ; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more : it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.—

Enter a Messenger.

Thou com'st to use thy tongue ; thy story quickly.
Mess. Gracious my lord,
I should report that which I say I saw,
But know not how to do it.
Macb. Well, say, sir.
Mess. As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.
Macb. Liar, and slave ! [*Striking him.*
Mess. Let me endure your wrath if 't be not so ;
Within this three mile may you see it coming ;
I say, a moving grove.
Macb. If thou speak'st false,
Upon the next tree shalt thou hang alive,
Till famine cling thee : if thy speech be sooth,
I care not if thou dost for me as much.—
I pale in resolution ; and begin
To doubt the equivocation of the fiend,
That lies like truth : 'Fear not, till Birnam wood
Do come to Dunsinane ;'—and now a wood
Comes towards Dunsinane.—Arm, arm, and out !—
If this which he avouches does appear,
There is nor flying hence nor tarrying here.
I 'gin to be a-weary of the sun,
And wish the estate o' the world were now undone.—
Ring the alarum-bell !—Blow wind ! come wrack !
At least we 'll die with harness on our back.
[*Exeunt.*

SCENE VI.—*The same. A Plain before the Castle.*

Enter, with drums and colours, MALCOLM, *old* SIWARD, MACDUFF, *&c., and their Army, with boughs.*

Mal. Now, near enough; your leafy screens throw down,
And shew like those you are.—You, worthy uncle,
Shall, with my cousin, your right noble son,
Lead our first battle: worthy Macduff and we
Shall take upon 's what else remains to do,
According to our order.
Siw. Fare you well.—
Do we but find the tyrant's power to-night,
Let us be beaten if we cannot fight.
Macd. Make all our trumpets speak; give them all breath,
Those clamorous harbingers of blood and death.
[*Exeunt.*

SCENE VII.—*The same. Another part of the Plain. Alarums.*

Enter MACBETH.

Macb. They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.—What 's he
That was not born of woman? Such a one
Am I to fear, or none.

Enter young SIWARD.

Young Siw. What is thy name?
Macb. Thou 'lt be afraid to hear 't;—my name 's Macbeth.
Young Siw. The devil himself could not pronounce a title
More hateful to mine ear.
Macb. No, nor more fearful.
Young Siw. Thou liest, abhorred tyrant; with my sword
I 'll prove the lie thou speak'st.
[*They fight, and young* SIWARD *is slain.*

Macb. Thou wast born of woman.—
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that 's of a woman born.

[*Exit.*

Alarums. Enter MACDUFF.

Macd. That way the noise is.—Tyrant, shew thy face!
If thou be 'st slain, and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kernes, whose arms
Are hir'd to bear their staves; either thou, Macbeth,
Or else my sword, with an unbatter'd edge,
I sheathe again undeeded. There thou shouldst be;
By this great clatter, one of greatest note
Seems bruited. Let me find him, fortune!
And more I beg not.

[*Exit. Alarums.*

Enter MALCOLM *and old* SIWARD.

Siw. This way, my lord;—the castle 's gently render'd:
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Mal. We have met with foes
That strike beside us.

Siw. Enter, sir, the castle.

[*Exeunt. Alarums.*

SCENE VIII.—*The same. Another part of the Plain.*

Enter MACBETH.

Macb. Why should I play the Roman fool, and die
On mine own sword? whiles I see lives, the gashes
Do better upon them.

Enter MACDUFF.

Macd. Turn, hell-hound, turn.

Macb. Of all men else I have avoided thee:
But get thee back; my soul is too much charg'd
With blood of thine already.

Macd. I have no words,
My voice is in my sword; thou bloodier villain
Than terms can give thee out!

[*They fight.*

Macb. Thou losest labour:
As easy mayst thou the intrenchant air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.

Macd. Despair thy charm;
And let the angel whom thou still hast serv'd
Tell thee, Macduff was from his mother's womb
Untimely ripp'd.

Macb. Accursed be that tongue that tells me so,
For it hath cow'd my better part of man!
And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope!—I'll not fight with thee.

Macd. Then yield thee, coward,
And live to be the show and gaze o' the time.
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

Macb. I will not yield,
To kiss the ground before young Malcolm's feet,
And to be baited with the rabble's curse.
Though Birnam wood be come to Dunsinane,
And thou oppos'd, being of no woman born,

Yet I will try the last: before my body
I throw my warlike shield: lay on, Macduff;
And damn'd be him that first cries, 'Hold, enough!'

[*Exeunt, fighting.*

Retreat. Flourish. Enter, with drum and colours, MALCOLM, *old* SIWARD, ROSS, LENNOX, ANGUS, CAITHNESS, MENTEITH, *and* Soldiers.

Mal. I would the friends we miss were safe arriv'd.
Siw. Some must go off; and yet, by these I see,
So great a day as this is cheaply bought.
Mal. Macduff is missing, and your noble son.
Ross. Your son, my lord, has paid a soldier's debt:
He only liv'd but till he was a man;
The which no sooner had his prowess confirm'd,
In the unshrinking station where he fought,
But like a man he died.
Siw. Then he is dead?
Ross. Ay, and brought off the field: your course of sorrow
Must not be measur'd by his worth, for then
It hath no end.
Siw. Had he his hurts before?
Ross. Ay, on the front.
Siw. Why, then, God's soldier be he!
Had I as many sons as I have hairs,
I would not wish them to a fairer death:
And so his knell is knoll'd.
Mal. He's worth more sorrow,
And that I'll spend for him.
Siw. He's worth no more;
They say, he parted well, and paid his score:
And so, God be with him!—Here comes newer comfort.

Re-enter MACDUFF, *with* MACBETH'S *head.*

Macd. Hail, king! for so thou art. Behold, where stands
The usurper's cursed head: the time is free:

I see thee compass'd with thy kingdom's pearl,
That speak my salutation in their minds ;
Whose voices I desire aloud with mine—
Hail, king of Scotland !

All. Hail, king of Scotland !

[*Flourish.*

Mal. We shall not spend a large expense of time,
Before we reckon with your several loves,
And make us even with you. My thanes and kinsmen,
Henceforth be earls—the first that ever Scotland
In such an honour nam'd. What 's more to do,
Which would be planted newly with the time—
As calling home our exil'd friends abroad
That fled the snares of watchful tyranny ;
Producing forth the cruel ministers
Of this dead butcher, and his fiend-like queen,
Who, as 'tis thought, by self and violent hands
Took off her life ;—this, and what needful else
That calls upon us, by the grace of Grace,
We will perform in measure, time, and place :
So thanks to all at once, and to each one,
Whom we invite to see us crown'd at Scone.

[*Flourish. Exeunt.*

NOTES.

(The text of *Macbeth* is in many places corrupt; and conjecture has to be resorted to.)

ABBREVIATIONS.—O. E. = Old English; H. Ger. = High German; L. Ger. = Low German (= English); N. Fr. = Norman-French; Gr. = Greek; Lat. = Latin; Dim. = diminutive; Cogs. = cognates; Cf. (= confer), compare. In the naming of plays, short titles have been used. Thus the *Taming of the Shrew* is mentioned as *The Shrew*; *All's Well that Ends Well* as *All's Well*; *Troilus and Cressida* as *Troilus*.

ACT FIRST.

SCENE 1.

1. **Witch** (the feminine of *wiz-ard*) is said to come from a Gothic word, *veiks*, holy or apart. The oldest form of the word in English is *vicca*.

3. **Hurlyburly.** We find this word also in *Henry IV., Part I.*, V. i. 78, but used as an adjective: 'Of hurlyburly innovation.' Shakespeare uses the word *hurly* by itself (three times) with the same meaning. See *Henry IV., Part II.*, III. i. 25, where Henry speaks of the noise of a storm:

> 'That, with the *hurly*, death itself awakes.'

The word is an onomatopoetic word, like *shriek*, *buzz*, *hum*, *tittle-tattle*, *helter-skelter*, *hullabuloo* (which is said to be a corruption of *hurly-burly*), *slip-slop*, *skimble-skamble* (*Henry IV., Part I.*, III. i. 154), and many others.

5. **Set.** Shakespeare has, in *Henry V.*, IV. i. 289, the phrase, 'from rise to set.'

8. **Graymalkin**, gray cat. *Malkin* is a dim. of *Mall* (= *Molly*), which is itself a dim. of *Mary*. Shakespeare uses the term *Malkin* as a synonym for a kitchen-wench. In Scotland, *maukin* (the Scotch, probably under French influence, generally turn *l* into *u*) is the name for a *hare*.

9. **Paddock.** *Pad* or *pada* is the O. E. (or A.S.) name for a toad. Hence *paddock* is a dim. Cf. *bull*, *bullock*; *hill*, *hillock*; *John*, *Johnock*, contracted into *Jock* or *Jack*.—**Anon** = at once. *An* is an old form of prep. *on*; and *on* is a form of *one*.

10. **Fair is foul**, to the witches, who find their element in what is evil and ugly. So Homer says that a fog is bad for shepherds, but good for thieves.

11. **Filthy**, an adjective, from *filth*, which is a noun from *foul*. There is also a verb *file*, now generally found in *defile*.

SCENE 2.

Forres is a town in the north of Scotland, at the apex of a triangle, the base of which is formed by Inverness and Elgin.

2. **Plight**, condition. The O. E. word *pliht* meant *danger*.

3. **Sergëant**, a trisyllable. The word comes through Fr. from the Lat. *serviens*, serving. The change of a *v* followed by *i* into a soft *g*, is

not uncommon. Cf. *abbreviare* and *abridge; assuaviare* (Low Lat.) and *assuage*. The form *serjeant* is generally retained for the law-officer.

6. **Broil.** From the Fr. *brouiller*. The Italian form is *imbroglio;* and we use it also.

7. **Doubtful it stood.** This line wants a syllable. Pope supplied *long*.

9. **Choke their art,** make their skill useless. We still have the phrase, 'to choke off importunity.' Cf. *Timon of Athens*, V. ii. 16: 'Fearful scouring doth choke the air with dust;' and *Love's Labour Lost*, V. ii. 868: 'That's the way to choke a gibing spirit.'

10. **To that** end or result.

13. **Is supplied . . . of.** In Shakespeare's time we find such phrases as *invested of, distinguish of* (for *from*), etc. See *Henry VI., Part II.*, II. i. 129: 'Sight may distinguish of colours.'——**Kernes,** a Keltic (or perhaps only Irish) word—a foot-soldier of the lowest and poorest rank, armed only with a dart or a dagger.——**Gallowglasses** wore helmets and coats of mail, and were armed with a long sword and an axe. In *Henry VI., Part II.*, IV. ix. 26, Shakespeare again brings the two words together.

17. **Smok'd.** Cf. *Richard III.* I. ii. 94: 'Thy falchion smoking in his blood.'——**Execution,** five syllables.

18. **Minion,** darling. From the Fr. *mignon*, which itself, however, comes from the Ger. *minne*, which is itself from the same root as *man*. See II. iv. 15, where Duncan's horses are called 'the minions of their race.' It is most frequently used by Shakespeare as a term of contempt = pert and saucy person.

21. **Till.** In this and the next line there is some corruption.

21. **He . . . him.** Macbeth unseamed Macdonald.——**Unseam'd,** ripped up the cartilage with which the ribs are bound together.——**Nave,** navel.——**Chaps,** chops or jaws. Cf. *Henry VI., Part II.*, III. i. 259: 'Before his chaps be stained with crimson blood.'

23. **Cousin,** not used in the ceremonious sense, but literally. Duncan and Macbeth were first cousins, both being grandsons of Malcolm.

24. **Whence,** from the quarter where—that is, from the east.

26. **Spring,** source or fountain.

27. **Swells.** Another reading is *wells*.

29. **Skipping,** in allusion to the rapid movements of the kerns. Cf. *Merchant*, II. ii. 196, where Bassanio tells Gratiano 'to allay with some cold drops of modesty (= moderation) thy *skipping* spirit;' and *Henry IV., Part I.*, III. ii. 60:

> 'The skipping king he ambled up and down.'

Shakespeare also uses the noun *skipper* in the sense of a *thoughtless and flighty person* in *The Shrew*, II. 341.

30. **Norweyan,** the properly formed adjective from *Norway*. Shakespeare has *Norweyan* twice, but never *Norwegian*.——**Surveying,** perceiving with a lofty glance, like a bird of prey. The only passage where Shakespeare uses the word in this sense.——**Vantage,** advantage or a favourable collocation of circumstances.

31. **Furbish'd,** newly polished, newly repaired and prepared.

33. **Captains.** This line would scan if the word were *capitains*, a form found both in Fr. and in O. E. In Sonnet lxvi. 12, Shakespeare opposes it to *captive:*

> 'And captive good attending captain ill.'

35. **Sooth,** truth. Chaucer has frequently *in soth* and *sothly;* and Shakespeare has such phrases as: *Silly sooth* (for *simple truth*); *to say the sooth; sooth to say; in good sooth; very sooth;* and others. Cog.: *Soothsayer*.

36. **Cracks,** charges. The word *crack* had a much weightier meaning in Shakespeare's time (cf. the diminution of meaning in *smart*, which often meant *severe pain*). Thus we have *the thunder's crack; the crack of doom;* and, in *Antony*, V. i. 15, Cæsar, speaking of the death of Antony, says:

'The breaking of so great a thing
should make
A greater *crack*.'

And Addison, who lived in the eighteenth century, wrote:

'Should the whole frame of nature
round him break,
He unconcerned would hear the
mighty crack.'

And the *verb* crack is frequently used by Shakespeare with this stronger meaning; as in: 'Though all the world should crack their duty' (*Henry VIII.*, III. ii. 193);

'Heart! once be stronger than thy
continent,
Crack thy frail case!'

(*Antony*, IV. xiv. 40); 'crack their word and oath;' 'my heart is ready to crack;' 'crack the strong warrant of an oath;' and 'his shipping cracked against our rocks' (*Cymbeline*, III. i. 28).

38. **Reeking**, smoking. See line 17 above. *Reek* is an O. E. word, which meant *smoke* or *vapour*. The H. Ger. form is *rauch*; the old Norsk form, *reykja*. Hence the capital of Iceland is called *Rejkjavik* = *Smoky Town*; and the Scotch call Edinburgh *Auld Reekie*. Cf. *Julius Cæsar*, III. i. 158: 'Whilst your purpled hands do reek and smoke;' and *King Lear*, II. iv. 30: 'A reeking post' for 'a messenger smoking or reeking with perspiration.'

39. **Memorise**, make memorable or famous, give to fame. The word is only twice used by Shakespeare. The Americans use it now for *to commit to memory*.——**Golgotha** ('the place of a skull'), the place of execution in Jerusalem. See Mark, xv. 22. The only other passage where Shakespeare uses the word is in *Richard II.*, IV. i. 144:

'Disorder, horror, fear, and
mutiny
Shall here inhabit, and this land
be call'd
The field of Golgotha and dead
men's skulls.'

41. **Gashes**, deep and wide wounds. See also II. iii. 119.

42. **So well**, as well. This is the old usage, found in Chaucer, and to this day in Dorsetshire (see Barnes's *Dorsetshire Poems*, *passim*). It is also very common in Shakespeare. Thus, in *Cymbeline*, I. vi. 16:

'All of her that is out of door most
rich!
If she be furnished with a mind *so*
rare!'

And we have the phrases: *So long as; so much as; so sure as this beard's gray; twenty times so much;* and many others.

43. **Smack of**, have a taste of. In Shakespeare's time *smack* had a more 'elegant' meaning than it has now. Cf. *Winter's Tale*, IV. iv. 158:

'Nothing she does or seems
But *smacks* of something greater
than herself.'

Him, the dative.

44. **Thane**, a servant or boy, then an inferior title of nobility. The next highest title was *earl* or *ealdorman*. The O. E. was *þegen*, which is just like the H. Ger. *degen*, which used to mean a *man*, but now a *sword*. (The word is akin to the Gr. *tek-non*, a child.)

45. **Looks through**. Cf. *Henry IV., Part II.*, IV. iv. 118–120:

'The incessant care and labour of
his mind
Hath wrought the mure (wall)
that should confine it in
So thin, that life looks through,
and will break out.'

And *Hamlet*, IV. vii. 152:

'If our drift look through our bad
performance.'

And *Antony*, V. i. 50:

'The business of this man looks
out of him.'

46. **That seems** = whose appearance accords with the strangeness of the news he brings. The participle is more often used by Shakespeare in this sense. Cf. *Midsummer Night's Dream*, III. ii. 212:

'With two seeming bodies, but one heart.' And Shakespeare has the *noun* frequently in the sense of *appearance*, as in *Cymbeline*, V. v. 65: 'I thought her like her seeming.'

50. **Flout**, mock. Cf. *Much Ado About Nothing*, V. iv. 102: 'A college of wit-crackers cannot flout me out of my humour.' It seems to be a cognate of *flute*.

55. **Till that.** The *that* here is a mere enclitic, and has no force. Chaucer has *when that*, *if that*, etc.; and Shakespeare has *for that* (IV. iii. 178), *since that*, *though that*, *before that*. *As* is used in the same way by Shakespeare; and we have *when as* as well as *whereas*.——**Bellona's bridegroom.** Shakespeare's *Bellona* was the wife of Mars.——**Lapp'd in proof**, dressed in armour of proof. Cf. *Passionate Pilgrim*, 396:

'King Pandion, he is dead;
All thy friends are lapp'd in lead.'

And *Richard III.*, II. i. 115: 'He did lap me in his own garments.' Shakespeare has the phrases *armed to the proof*, *armed in proof*, *a coat of proof*, *Mars' armour forged for proof eterne* (*Hamlet*, II. ii. 512). He also uses *proof* as an adjective, as in *Coriolanus*, I. iv. 25: 'Hearts more proof than shields;' and in *Hamlet*, III. iv. 38: 'Your heart is proof and bulwark against sense;' and we also find the compounds *ague-proof*, *pistol-proof*, *plot-proof*, and *shame-proof*. Keats has, in *Hyperion*, 'branchèd elms star-proof.'

56. **Confronted him**, met him in personal conflict.

57. **Point against point.** The comma comes best here.

58. **Lavish**, unrestrained. Cf. *Henry IV.*, *Part II.*, IV. iv. 64:

'When means and lavish manners meet together.'

And in *Henry VI.*, *Part I.*, II. v. 47, we have 'his lavish tongue.'

60. **That** = so that. Cf. *Julius Cæsar*, I. i. 59:

'An universal shout
That Tiber trembled underneath her banks.'

61. **Craves**, begs. ——**Composition**, an arrangement or treaty. Chaucer uses it as equal to *agreement*, and couples it with the old word *forward* (= *foreword*, something previously agreed on): 'By forward and by composicioun.' Cf. *Measure for Measure*, I. ii. 2: 'If the duke come not to composition with the Duke of Hungary.'

62. **Deign**, condescend to grant. It also means in Shakespeare *to condescend to take*, as in *Antony*, I. iv. 63: 'Thy palate then did deign the roughest berry.'——**Him**, the dative.

63. **Disbursed**, paid out of his *bourse* or purse. The form *dispurse* also occurs once, in *Henry VI.*, *Part II.*, III. i. 117. Shakespeare uses the prefix *dis* with great freedom. He has *disbench*, *disbranch* (to pull off the tree), *discase* (to undress), *discourtesy* (unkindness), *disedge* (to take the edge off the appetite), *disfurnish* (to deprive of means), *dishabit* (to dislodge), *dishorn* (to strip of horns), *disliken* (to make unlike), *dislimn* (to efface), *disorbed* (unsphered), *dispark* (to pull down the inclosures of a park), *dispunge* (to pour down as from a *sponge*), *dispraise* (to blame), *disprize* (to undervalue), *disquantity* (diminish, in *King Lear*, I. iv. 270), *disrelish* (to loathe), *disunite* (to divide), *disvouch* (to contradict),* etc.

63. **Inch**, the Keltic word for *island*. In Ireland it appears in the form of *Ennis*, as in *Enniskillen*; in Wales as *Ynys*, as in *Ynys-gwely*; and in Gaelic as *Innis*.—*Saint Colm* was *Saint Columba*, who is said to have resided there in the sixth century.—The island is now called *Inchcolm* (there are still ruins of a monastery on it), and it lies in the Firth of Forth, not far from Edinburgh.

* In asking for these words, the teacher ought to *give* the modern equivalents, and to *get* Shakespeare's terms.

64. **Dollars**, a curious anachronism: but one, of course, that would not for a moment detain the march of Shakespeare. *Dollar* is an English form of the German *thaler*. These coins were originally called St Joachim's Thaler, from the valley of St Joachim in Bohemia, where they were first coined in 1518. *Thal* is the H. Ger. form of the L. Ger. *dell* or *dale*. —— **General**, public. Cf. *Hamlet*, II. ii. 457: 'Twas caviare to the general.'

66. **Bosom interest**, intimate affection. Cf. *King Lear*, V. iii. 49: 'To pluck the common bosom on his side.' And *Julius Cæsar*, V. i. 7: 'I am in their bosoms.'—— **Present**, immediate. Cf. *Comedy of Errors*, IV. i. 34: 'I am not furnished with the present money.' And *Two Gentlemen*, II. i. 30: 'When you fasted, it was presently after dinner.' The sense of *shortly* or *soon* is modern. It illustrates the natural tendency of mankind to procrastination. So we find *by-and-by* once meant *at once* or *immediately*. See Matt. xiii. 21; and Luke, xxi. 9.

SCENE 3.

5. **Munch'd**, probably a corruption of the Fr. *manger*, from the Lat. *manducare*.—— **Quoth**, a fragment of the O. E. *cweþan*, to speak. Comp.: *Bequeath*.

6. **Aroint thee**! Begone! Professor Skeat (in his *Etymological Dictionary*) says 'it is a corruption of the provincial English *rynt ye* or *rynt you*.' *Rynt thee* is the expression used by Cheshire milkmaids to tell a cow to go out of the way. *Rynt ye* is an easy corruption of *rime tu* = do thou make more room.—— **Rump-fed**, over-fed, luxuriantly fed, fed on the rump-joints.—— **Ronyon**, a mangy creature, from the Fr. *rogne*, the mange. Cf. *Merry Wives*, IV. ii. 195: 'You baggage, you pole-cat, you ronyon.'

9. **Rat without a tail**. A witch could assume the form of any animal; but the tail was always wanting.

10. **I'll do**. I'll gnaw through the boards of the ship.

14. **All the other**. Other is here plural. Dr Abbott (sect. 12) says: 'The use of *all(e)* and *other(e)* as plural pronouns is consistent with ancient usage. It was as correct as 'omnes' and 'alii' in Latin, as 'alle' and 'andere' in German. Our modern '*others* said' is only justified by a custom which might have compelled us to say 'manys' or 'alls said,' and which has induced us to say 'our betters,' though not (with Heywood) 'our biggers.' Cf. *Richard III.*, IV. v. 13: 'Many other of noble fame.' And *Cymbeline*, III. i. 37: 'Other of them may have crookëd noses.'

15. **Orts**, quarters or directions. N. E. *arts*; Scotch *airts*. In Shakespeare's time the word came to mean *fragments* or *remnants*. Hence the phrase *orts and ends*, which was corrupted into *odds and ends*.

17. **Shipman's card**, the card on which the thirty-two points of the compass are marked.

20. **Pent-house lid**, eyelid. *Pent-house* is one of those imitative corruptions which are found in English. It is a corruption of the Fr. *appentis*, a lean-to. So we have *quelques choses* altered into kickshaws; *cray-fish* from *ecrévisse*; *causeway* from *chaussée*; *Shot-over Hill* from *château vert*; and many others.

21. **Forbid**, shunned, banned from society. Cf. *Richard II.*, II. iii. 90:

> 'Why have those banish'd and *forbidden* legs
> Dared once to touch a dust of England's ground?'

22. **Se'n-nights**, weeks. It is worth noticing that *se'n-nights* is the plural of the whole word and not of the word *night*. In O. E. *night*, *year*, *summer*, *winter*, and many neuter nouns had no plural form. Thus we have *se'nnight* = seven nights and *fortnight* = fourteen nights. Our ancestors, having no clocks or sun-dials, had to count by *nights* and the

moon, and not by *days* and the *sun*.

23. **Dwindle** = keep dwining. A continuative from the old word *dwine*, to faint, pine, or pass away. Cf. *swindle*, a continuative of *swoon*. (To *swindle* is to escape from the knowledge of others; to *swoon* is to escape from one's own knowledge.)——**Peak**, to grow lean. The witch would make a waxen image of him; and, as it melted slowly before the fire, the person it represented would pine away. See Danté Rossetti's powerful ballad of *Sister Helen*.

25. **Tempest-toss'd.** Shakespeare is rather fond of these compound epithets. Thus he has *marble-constant; flower-soft hands; maid-pale peace; thought-rich; peace-parted souls;* and others. See Abbott, sect. 430.

32. **Weird sisters**, fated sisters. From the O. E. *wyrd*, fate; connected with H. Ger. *werden*, to become. In Scotland there are the adjectives *weirdly*, lucky, and *weirdless*, unfortunate.

33. **Posters** = who post over. *Post* is always used by Shakespeare in the sense of *to go with speed*.

35. **Thrice—nine.** Odd numbers were considered lucky.

37. **Wound up**, brought to a close. Cf. *Henry V.*, IV. i. 296: 'Winding up days with toil and nights with sleep.'

38. **Foul and fair**, a day so bad, and yet so fortunate to me.

39. **Is't called.** A very proper way of putting the question in Scotland, where—and more especially in the Highlands—distances are extremely elastic.

40. **Wild.** Cf. *Antony*, II. vii. 131:

'The wild disguise hath almost
Antick'd us all.'

43. **May question.** Cf. *Hamlet*, I. i. 45: 'It would be spoke to; question it, Horatio.'

44. **Choppy**, also spelt *chappy* = *chapped*. Cf. Sonnet lxii. 10:

'But when my glass shews me myself indeed,
Beated and chopp'd with tann'd antiquity.'

And *Julius Cæsar*, I. ii. 245: 'The rabblement shouted and clapped their chapped hands.'

54. **Fantastical**, mere creatures of imagination. Only here and in line 139 has Shakespeare used the word in this sense. But in *Richard II.*, I. iii. 298, we have *fantastic* in the same sense:

'Who can
Wallow naked in December snow
By thinking on fantastic summer's heat?'

Fantastic comes from the Gr. *phantasia*, imagination; from *phaino*, I appear. Cogs.: *Phænomenon; fantasy* (contracted into fancy); *fantasia; phantom; phantasm; phantasmagoria.*——**That . . . show** = are you that which you appear to be. See note on I. i. 15.

56. **Grace**, favour. Cf. *Cymbeline*, V. iv. 79: 'The graces for his merits due.' And see V. viii. 72.

57. **Having**, possession, property. Cf. *Merry Wives of Windsor*, III. ii. 73: 'The gentleman is of no having;' and *Henry VIII.*, II. iii. 23: 'Our content is our best having.'

58. **Withal** = with it. This word in Shakespeare is always found at the end of a sentence.

59. **Seeds**, from *sow*. Cf. *mead*, from *mow; deed*, from *do; glede* (a burning coal), from *glow*.

66. **Lesser.** A double comparative very frequently used by Shakespeare.

71. **Imperfect speakers**, who leave so much unsaid.

72. **Sinel**, the father of Macbeth.

75. **Stands not within.** There is another passage in Shakespeare where *stand* is construed with *within* (*Merchant*, IV. i. 180: '*You* stand within *his* danger, do you not?'). We find the phrases: *Stand in readiness; stand in record; stand in like request; if thou standest not in the state of hanging* (*Coriolanus*, V. ii. 70); *stand under calumnious tongues*, etc.

77. **Owe**, own or possess. A sense in Shakespeare as usual as the ordinary one of *to be indebted*.

81. **Of them.** Cf. *Measure for Measure*,

III. ii. 230: 'Of whence are you? Not of this country.'

82. **Corporal**, corporeal. Cf. *Love's Labour Lost*, IV. iii. 86:

'By earth, she is not corporal, there you lie.'

The form *corporeal* is not found in Shakespeare. He also uses *incorporal*, never *incorporeal*. Milton has *corporal* six times; and *corporeal* four times; and both in the same sense.

85. **Insane root** = that causes insanity. (The root was said to be hemlock.) This condensed use of the adjective—with a certain causal force—is very frequent in Shakespeare. Thus we find in *Merchant*, I. i. 80, *old wrinkles* for *the wrinkles of age; your beauteous blessings* (in Sonnet lxxxiv. 13) for *the blessing of your beauty; the humble salve which wounded bosoms fits* for *the salve of humility; two weak evils, age and hunger*, for *two evils of weakness; the envious load that lies upon his heart* (*Henry VI., Part II.*, III. i. 157) for *the load of envy; our fatherless distress* for *the misfortune of having no father; this eternal blazon must not be to ears of flesh and blood* (*Hamlet*, I. v. 21) for *the proclamation of eternal things; the main descry* (*King Lear*, IV. vi. 218) for *the sight of the main army.*

89. **Self-same.** See I. ii. 56. Shakespeare makes rather a free use of *self* as a prefix. Thus we find *self-affairs* (= one's own business); *self-affected* (= self-loving); *self-assumption* (= self-conceit); *self-bounty* (= inherent kindness); *self-breath* (= one's own words); *self-danger* (= personal danger); *self-endeared* (= self-loving); *self-figured* (= planned by one's self); *self-mettle* (= one's own fiery temper); *self-slaughter* (= suicide); *self-wrath*, *self-wrong* (= injury done to one's self).*

* The teacher should give the ordinary English, and ask for Shakespeare's equivalent.

90. **Happily**, with a sense of gratification.

93. **His wonders**, etc. He does not know how much to wonder himself, or how much praise to give to thee; and therefore he is compelled to be silent.

94. **That** = the difficulty he finds himself in.

97. **Nothing**, used as an adverb. In the same way, *not* was in O. E. the noun *nought*; and Chaucer generally writes *noght* for *not*. Cf. Sonnet cxxx. 1:

'My mistress' eyes are nothing like the sun.'

And *Winter's Tale*, V. iii. 28: 'Hermione was nothing so aged.'

101. **Earnest**, pledge. From Lat. *arrha*, an earnest-penny; through O. Fr. *ernes, arres.*

106. **Addition**, title. Cf. *Hamlet*, I. iv. 19:

'They clepe us drunkards, and with swinish phrase
Soil our addition.'

And *King Lear*, I. i. 138: 'The name and all the additions to a king.' And *All's Well*, II. iii. 134: 'Where great additions swell and virtue none.'

109. **Who**—supply *he*. Shakespeare very frequently uses *who* without an expressed antecedent, and even *whom*. Thus he has, speaking of the wild boar:

'And whom he strikes his cruel tushes slay.'

Cf. *Antony*, I. ii. 102:

'Who tells me true, though in his tale lie death,
I hear him as he flattered.'

And III. i. 21:

'Who does in the war more than his captain can,
Becomes his captain's captain.'

112. **Whether**, to be pronounced as a monosyllable *whe'er*. Dr Abbott, in sect. 466, gives a list, with examples, of words which drop a *th* or a *v* and become monosyllables. Among these are *brother, either, further, hither, neither, rather, thither, whither,*

having, evil. For *brother* he quotes *Richard II.*, V. iii. 137:

'But for | our trust | y brother | in-law | the abbot.'

Was combin'd = had combined. So Shakespeare has *is run; being sat; am arrived; is entered into Orleans; are marched up; is rode; is ascended;* and even *are crept; is stolen away* (for *has stolen away*); and *am declined.* See Abbott, sect. 295.

113. **Line,** support or strengthen. Cf. *King John,* ii. 352:

'Now doth death line his dead chaps with steel.'

And *Henry V.*, II. iv. 7:

'To line and new repair our towns of war.'

Hidden help, secret aid.

115. **In his country's wreck,** to bring about the ruin of his country.

118. **Behind,** yet to come. Cf. *Winter's Tale,* I. ii. 63:

'Two lads that thought there was no more behind,
But such a day to-morrow as to-day.'

And *Hamlet,* III. iv. 179:

'Thus bad begins and worse remains behind.'

120. **The Thane of Cawdor** to be regarded as one word, or as = *the title of.*

121. **Trusted home,** to the uttermost. This is a peculiarly Shakespearian use of the word *home.* We have still *to strike home;* but Shakespeare gives us the phrases: *To push home; to charge home; to draw home* (of a bow); *a game played home* (= in good earnest); *all my services you have paid home* (*Winter's Tale,* V. iii. 4); *injuries revenged home; accuse him home and home; tax him home; he speaks home* (= frankly and without reserve, *Othello,* II. i. 166); *satisfy me home;* and others.

122. **Enkindle you unto,** fire you to hope for.

126. **Honest trifles.** The emphatic word is *trifles.* The *trifles* are honest, only because, etc.——**Betray 's** = betray us.

127. **Deepest consequence.** Cf. *Henry IV., Part I.*, I. iii. 190:

'I 'll read you matter deep and dangerous.'

And Shakespeare uses the adverb in the same way; thus, in III. i. 46:

'Our fears in Banquo stick deep;'

and we find the phrases, *touches me deeper; whose loss hath pierced him deep; deeper read and better skilled.* Cf. Milton's *Paradise Regained,* IV. 327:

'Deep versed in books and shallow in himself.'

129. **Prologues—act—theme,** all stage expressions. Shakespeare is rather fond of these theatrical technical terms. In *Tempest,* II. i., he has four in four lines. Cf. *Much Ado About Nothing,* II. i. 316, where Beatrice says: 'Speak, Count, 'tis your cue.' And this word *cue* he employs in his plays eleven times. See also *Hamlet,* I. i. 123: 'The *prologue* to the omen coming on.' In like manner, he frequently uses the terms: *Properties, presented, tiring-house, part, abridgment* (for *short performance*), etc. See Cowden Clarke's *Shakspeare Key,* page 726.

131. **Soliciting,** tempting, inciting. Cf. *Richard II.*, I. ii. 2:

'The part I had in Woodstock's blood
Doth more solicit me than your exclaims
To stir against the butchers of his life.'

135. **Suggestion,** temptation. Shakespeare frequently uses both verb and noun in this sense. Cf. *Richard II.*, III. iv. 75:

'What Eve, what serpent hath suggested thee
To make a second fall of cursèd man?'

And *Othello,* II. iii. 358:

'They (devils) do suggest at first with heavenly shows.'

And *King John*, III. i. 292:

'Arm thy constant and thy nobler parts
Against these giddy loose suggestions.'

136. **Unfix my hair**, make it stand on end. Cf. *Hamlet*, I. v. 17, where the Ghost says to Hamlet that the story he has to tell would make

'Thy knotted and combinèd locks to part,
And each particular hair to stand an end,
Like quills upon the fretful porpentine.'

137. **Seated**, firmly fixed. Cf. *Julius Cæsar*, I. ii. 325:

'Let Cæsar seat him sure.'

So Milton (in *Paradise Lost*, VI. 644) talks of 'the seated hills.'

138. **Use of nature**, custom. Cf. *Merchant*, IV. i. 268:

'It is still her (Fortune's) use
To let the wretched man outlive his wealth.'

Present fears, actual and present danger. Shakespeare frequently puts *fear* for *an object of fear*. Cf. *Henry IV., Part II.*, IV. v. 196:

'All these bold fears
Thou seest with peril I have answerèd.'

Cf. *Paradise Regained*, III. 208:

'The expectation more
Of worse torments me than the feeling can.'

And *Measure*, III. i. 78: 'The sense of death is most in apprehension.'

140. **Whose murder** = the murder brooded over by which.——**Fantastical**. See note on I. iii. 54.

141. **Single state of man**, my individual or solitary state. This is a not uncommon use of the word in Shakespeare. Cf. *Troilus*, IV. iv. 150:

'The glory of our Troy doth this day lie
On his fair worth and single chivalry.'

A still more striking passage occurs in the *Tempest*, I. ii. 432: 'What wert thou, if the King of Naples heard thee? A single thing, as I am now.' For the thought, see *Julius Cæsar*, II. i. 62.——**Function**, exercise of thought and power of action.

142. **Smother'd in surmise**, overwhelmed by conjectures and speculations. Cf. *Comedy of Errors*, III. ii. 35: 'My earthy-gross conceit, smothered in errors.'

145. **Stir**, moving in the matter. Cf. *Richard II.*, II. iii. 51: 'What stir (commotion) keeps good old York there with his men of war?' **Come** = that have come.

146. **Strange garments**, new clothes. Cf. *Love's Labour Lost*, V. i. 6: 'Learned without opinion, and strange (= new and original) without heresy.' And *Troilus*, III. ii. 10:

'I stalk about her door
Like a strange soul upon the Stygian banks.'

Mould, the shape of the body. Cf. *Coriolanus*, III. ii. 103, where Marcius is called 'this mould of Marcius.'

147. **Use**, custom. See note on line 138 above.

148. **Time and the hour runs**. *Time-and-the-hour* form one single idea. Dr Abbott, in sect. 333–339, gives a long list of singular verbs with plural nouns, and points out that the apparently singular verb is a dialectic northern plural in *s* or *es*. In many cases, the two nominatives form one idea. Thus in *Cymbeline*, III. vi. 21, we have: 'Plenty and peace breeds cowards;' 'My hand and ring is yours,' etc.

149. **Stay upon**, wait on.

150. **Give me your favour**, pardon me.

151. **Wrought**. For this use of work, see Sonnet xxvii. 4:

'But then begins a journey in my head,
To work my mind when body's work's expired.'

And *Winter's Tale*, V. iii. 58: 'If I had thought the sight of my poor image would thus have

wrought you.' And Shakespeare uses the gerund in the same sense. Cf. *Henry VI., Part I.*, V. v. 86: 'I am sick with working of my thoughts.' —— **Things forgotten.** Macbeth pretends that he has been absorbed by some matters of business that had suddenly occurred to him.

153. **Where** = in my memory.

155. **At more time.** Cf. *Measure*, I. iii. 49: 'At our more leisure.'

157. **Our free hearts,** our hearts freely. See note on I. iii. 84.

Scene 4.

2. **Those in commission.** Those charged with the execution of Cawdor.

3. **Spoke** for *spoken*. There was, from before the time of Chaucer, an ever-increasing tendency in English to drop all inflections in *en*; and so we find in Shakespeare *writ and wrote, chose, froze, holp, smit, shook*, for the past participle in *en*.

6. **Set forth,** shewed. Shakespeare uses *set off* in much the same sense.

9. **Studied.** Cf. *As You Like It*, IV. iii. 63: 'Then I'll study how to die.' Cf. also *Merchant*, II. ii. 205:

> 'Like one well studied in a sad ostent
> To please his grandam.'

10. **Ow'd,** owned. See note on I. iii. 76.

11. **Careless** = uncared for. There is only one other passage in Shakespeare where the word is used in this sense. See *All's Well*, II. iii. 170:

> 'Or I will throw thee from my care for ever,
> Into the staggers and the careless lapse
> Of youth and ignorance.'

12. **To find** = by which we can find.

14. **O worthiest cousin.** Macbeth, who appears as the most perfect dramatic comment on what the too impulsive and confiding Duncan has just been saying. Another 'gentleman' on whom he is going to build an absolute trust. The absence of a foot in this line is made up for by the long pause.

19. **Proportion** = the fit proportion. That it had been in my power to reward thee in proportion.

21. **More than all** I have.

22. **Service and loyalty . . . pays.** See note on I. iii. 148. Hence *itself*.

27. **Safe toward,** that is sure to shew how much we love and honour you. Schmidt says this is 'an expression undoubtedly strained and obscure in purpose.'

29. **Full of growing.** *Grow* is often used by Shakespeare in the sense of *to advance*. Thus, *Measure for Measure*, III. i. 271: 'I trust it will grow to a most prosperous perfection.' And we have the phrases: *Grow into extremes; grow into an unspeakable estate* (*Winter's Tale*, IV. ii. 46); *grow into an ill opinion*; etc.

34. **Wanton,** overgrown, exuberant. *Wanton* is a compound word. *Wan* (a form of *wane*) is a privative prefix—found in many old words—as *wanhope* (= *despair*), *wantrust* (= *mistrust*), etc. *Ton* is a contraction of *togen* or *getogen*, the past participle of O.E. *teon*, to train. The old phrase *an untowe bird* meant *an untrained bird*. *Wanton* was therefore *exuberant* for want of training.

37. **Establish our estate,** settle our kingdom. Shakespeare uses *establish* with a variety of meanings. Thus we have in *Richard III.*, V. iii. 247:

> 'One raised in blood, and one in blood established.'

In *Coriolanus*, III. i. 201: 'We were established the people's magistrates;' and we also find the phrase *to establish a peace*. Holinshed says that Duncan made him 'Prince of Cumberland, as it were thereby to appoint him his successor in the kingdom.' This gave Macbeth a new motive. Duncan had provided the place and the time; he now gives the spur. (By Cumberland is here meant the ancient Cumbria, which stretched from the Clyde to the Derwent.)

39. **Cumberland** was at one time a fief of the Scottish kingdom, held from the crown of England. The district called *Cumberland* included Cumberland, Westmoreland, and Northern Strathclyde.

41. **Signs of nobleness**, insignia of nobility.

44. **Us'd for** = usual to.

45. **Harbinger**, forerunner, officer of the royal household sent on in front to prepare *harbourage* or lodging for the king and his retainers. Another and older form is *herberger*. The *n* is intrusive, as in *messenger* (*messager*), *passenger* (*passager*), *porringer* (for *porridger*), and 'sassenger' (vulg. for *sausage*). A *harbour* was *an inn;* and an inn where only house-room was provided was called in England a *Cold Harbour*. Mr Isaac Taylor (in *Words and Places*, page 255) says: 'Where no religious house existed to receive the wayfarer, he would usually be compelled to content himself with the shelter of bare walls. The ruins of deserted Roman villas were no doubt often used by travellers who carried their own bedding and provisions, as is done by the frequenters of the khans and dak-houses of the East. Such places seem commonly to have borne the name of COLD HARBOUR. In the neighbourhood of the ancient lines of road (especially the great Roman roads) we find no less than seventy places bearing this name, and about a dozen more bearing the analogous name of Caldicot, or "cold cot."'

46. **The hearing**. Cf. *Richard II.*, III. iii. 126:

> 'Speak to his gentle hearing kind commends.'

And Shakespeare has the word even in the plural, in *Love's Labour Lost*, II. i. 75: 'And younger hearings are quite ravished.'

48. The elevation of young Malcolm to the princedom of Cumberland was a sudden obstacle to the new half-formed designs of Macbeth.

52. **The eye wink**—in the imperative (= not seem to see).

54. **True, worthy Banquo.** Duncan has been talking about Macbeth and his great qualities.——**So valiant.** See note on I. ii. 42.

55. **I am fed.** Cf. *As You Like It*, III. iv. 60: 'The sight of lovers feedeth those in love;' and such phrases as 'he fed them with his sight;' 'I feed myself with most delicious poison' (*Antony*, I. v. 26).

58. **It is.** *It* in this way is employed by Shakespeare in two senses—(*a*) either of contempt or of (*b*) friendly familiarity. For (*a*) cf. *Merchant*, III. iii. 18: 'It is the most impenetrable cur that ever kept with men.' For (*b*) see *Antony*, III. ii. 6: 'Tis a noble Lepidus.'

SCENE 5.

2. **Perfectest report**, most accurate intelligence—that is, the evidence of my own senses and confirmed by the news of Cawdor's death.

4. **Whiles**, an old genitive of the O. E. *while*, time. The *t* is inorganic, as in *against*, *amongst*, etc.

5. **Missives**, messengers. Cf. *Antony*, II. ii. 74: 'Did gibe my missive out of audience.'——**All-hailed me.** The only passage where this word is used as a verb. Shakespeare uses a large number of nouns as verbs. Thus he has *childed*, *faith'd* (= believed); *so fathered and so husbanded; king'd* (= ruled) *of our fears; lorded* (= made a lord); and many others. See also *Romeo*, III. v. 153: 'Thank me no thankings, and proud me no prouds.' See Abbott, sect. 294.

8. **Deliver**, report. Cf. *Hamlet*, V. ii. 186, where Osric says to Hamlet: 'Shall I deliver you e'en so?'

13. **Milk of human kindness.** Cf. *Romeo and Juliet*, III. iii. 55: 'Adversity's sweet milk, philosophy;' and 'the sweet milk of concord' in IV. iii. 98 of this play.

16. **Illness** = evil, iniquity. The only passage where Shakespeare uses the word in this sense.——**Should**, *which* is understood. The relative is frequently omitted by

Shakespeare. It is one of the marks of his conversational style. Cf. *Measure*, II. ii. 33:

'I have a brother is condemned to die.'

And *Merchant*, I. i. 175:

'I have a mind presages me such thrift.'

Dr Abbott, in sect. 244, gives a large number of examples.

19. **That which cries**, the crown, to wit.

23. **Chastise**, with the accent on the first syllable. In many words Shakespeare himself is uncertain and variable in the placing of the accent. He has *ádverse* and *advérse*; *córrupt* and *corrúpt*; *éxact* and *exáct*; *prófound* and *profóund*; and many more.

24. **Golden round**, the crown. Cf. IV. i. 84.

25. **Metaphysical**, supernatural. The word is used in its primary and literal meaning. The Greek is *meta ta phusika*, after things natural. The only instance in Shakespeare of this adjective.—— **Doth.** See note on I. iii. 148.—— **Seem.** See I. ii. 46.

27. **Thou 'rt mad to say it.** Lady Macbeth's mind is thrown off its balance by the suddenness and appropriateness of this announcement; the whole outside world seems all at once to move in obedience to her most secret thoughts.

29. **Inform'd**, sent us word.

31. **Had the speed of him**, outstripped him. Cf. *Othello*, II. i. 77:

'Whose footing here
Anticipates our thoughts a se'ennight's speed.'

32. **Dead for breath** = for want of breath.

33. **Make up**, complete. Used several times by Shakespeare in this sense. Cf. *Timon of Athens*, V. i. 101: 'He's a made up villain.'—— **Tending**, care and attendance. This is the only passage in Shakespeare where the word occurs. *Tendance* is the more common word.

34. **The raven himself**, even the raven, the ordinary bird of omens, has spent his breath in announcing the future, and is hoarse; no wonder, then, that the messenger has lost his breath.

35. **Entrance** = enterance, a trisyllable. It is also a trisyllable in *Romeo*, I. iv. 8:

'After the prompter, for our entrance.'

So *remembrance* is made a quadrisyllable by Shakespeare in five passages.

37. **Tend on**, wait on. Cf. Sonnet liii. 1:

'What is your substance, whereof are you made,
That millions of strange shadows on you tend?'

Mortal, fatal or murderous. Cf. *Winter's Tale*, III. ii. 149: 'This news is mortal to the queen.' And we find in Shakespeare such phrases as: *A mortal woe; the mortal fortune of the field; mortal poison*; etc.

38. **Top-full** = full to the brim. Cf. *King John*, III. iv. 180: 'Their souls are top-full of offence.'

40. **Accéss**, with the Latin accent.—— **Remorse**, relenting or pity. Cf. *Merry Wives*, III. v. 10: 'The rogues slighted me into the river with as little remorse as they would have drowned blind puppies.' And *Merchant*, IV. i. 20: 'Thou 'lt shew thy mercy and remorse.' And *King John*, IV. iii. 50: 'The tears of soft remorse.' With the same sense, Shakespeare uses *remorseful* and *remorseless* (= pitiless).

44. **Murdering ministers** = ministers of murder.

45. **Sightless substances** = invisible forms. There are three passages in Shakespeare where *sightless* has the ordinary meaning of *not seeing*. The only other passage where it means *invisible* is also in this play (I. vii. 23): 'The sightless couriers of the air.' (Cf. *Othello*, III. iii. 173: 'Riches *fineless* is as poor as winter,' where *fineless* is = without end.)

46. **Wait on nature's mischief**, are waiting or ready to take a part in any disaster that may be brought about by nature anywhere in the world. *Mischief* is not here used

in the modern sense of harm *done;* but in the older sense of the *process of doing* mischief, as in the phrase, *to mean mischief.*

47. **Pall.** The only instance where Shakespeare has used this word. *Pall* is here employed as a verb; but then Shakespeare was always ready to employ any noun as a verb. Thus he has the phrases: *To barn a harvest; to tongue and brain* (= to speak and think); *to climate here* (= to live, *Winter's Tale*, V. i. 170); *to fever* (= to give a fever to); *to scale* (= to weigh); and very many others. See Abbott, sect. 290.—— **Dunnest,** darkest. Milton has *dun air* (*Paradise Lost*, III. 72), and *dun shades* (*Comus*, 127).

48. **Keen,** sharp, used in its primary sense. So Shakespeare has *keen teeth; keen whips; keen edge; keen arrows; keen sword.* And *Measure for Measure*, II. i. 5: 'Let us be keen, and rather cut a little.' And, even in Milton's time, it kept this literal sense. Thus he has, in *Comus*, 422:

> 'And, like a quiver'd Nymph with arrows keen.'

49. **Blanket of the dark,** the covering which the darkness provides. Cf. *Cymbeline*, III. i. 44: 'If Cæsar can hide the sun from us with a blanket, or put the moon in his pocket, we will pay him tribute for light.'

51. **The all-hail hereafter,** the *all-hail* that will afterwards salute you as king. Cf. *Coriolanus*, V. iii. 138:

> 'Each in either side
> Give the all-hail to thee, and cry
> "Be blest."'

And see I. v. 5, where it is used as a verb.

53. **Ignorant,** a strong emphasis on *ignorant*—an emphasis intensified by the shortness of the line.

54. **Instant,** present moment. Cf. *Henry VIII.*, I. i. 235:

> 'I am the shadow of poor Buckingham,
> Whose figure even this instant cloud puts on,
> By darkening my clear sun.'

And Shakespeare even gives us such phrases as: *This very instant disaster; the instant army we can make* (*Coriolanus*, V. i. 37); and *the instant way.*

58. **Your face** does not wear a look of welcome; the 'matters' expressed in it are not *hospitable*, but *strange* (= *new* and therefore alarming).

59. **Beguile the time,** mislead all the persons you may have to meet in that time. This may be compared with Macbeth's own utterance in I. vii. 81: 'Away, and mock the time with fairest show!' Shakespeare uses the word *time* in several senses: as of *life* (as in I. vii. 6, *this bank and shoal of time*); of *circumstances* (as in *Hamlet*, I. v. 188, *the time is out of joint*); and of *men or the world*, as in *Othello*, IV. ii. 54:

> 'To make me
> A fixëd figure for the time of scorn
> To point his slow unmoving finger at.'

The time of scorn = the scornful time or *people;* and this is the sense nearest to that in this line.

64. **Into my dispatch** = into my hands to dispatch. (The *noun* here is = the *gerund.*)

66. **Masterdom,** supremacy. The only place in Shakespeare where the word occurs. The word is a hybrid, and was probably coined by Shakespeare himself for the sake of the rhyme. It is composed of the O. Fr. *maistre* and the English ending *dom*, which we find in *kingdom.* (The suffix *dom* is said to come from *dem-an*, to deem or judge.)

67. **Clear,** serenely or cheerfully. Cf. *Taming of the Shrew*, II. 173:

> 'Say that she frown; I'll say she looks as clear
> As morning roses newly washed with dew.'

And in *Winter's Tale*, I. ii. 343,

we find 'a countenance as clear as friendship wears at feasts.' And Shakespeare uses it as a verb in the same sense, in *Titus Andronicus*, I. ii. 263: 'Clear up that cloudy countenance.'

68. **Favour**, countenance or features. To change countenance is to make people afraid and suspicious. So we find in Bunyan the expression *an ill-favoured man;* and in Scotland *he favours him* means *he is like him in face.* Cf. *Henry IV., Part I.*, III. ii. 136: 'I'll stain my favours in a bloody mask.' And Gloucester in *King Lear*, III. vii. 40, speaks of his face as 'my hospitable favours.'

SCENE 6.

1. **Seat**, situation.
2. **Nimbly**, so as to enliven the spirits.
3. **Gentle senses** = senses made gentle and sensitive by the pure, sweet air. This figure of *prolepsis* (*anticipation*), by which an effect to be produced is represented as already produced, and the expression is shifted from the verb to the adjective or epithet, is a great favourite with Shakespeare. See *King John*, IV. ii. 210: 'To break within the bloody house of life;' *Macbeth*, III. iv. 76: 'Ere human statute purged the gentle weal;' *Antony*, I. v. 45: 'I will piece her opulent throne (= so made opulent) with kingdoms;' and *Timon of Athens*, IV. iii. 109:

> 'Jove
> Will o'er some high-viced city hang his poison
> In the sick air' (= in the air made sick by the poison).

4. **Martlet**, martin (the *Hirundo urbica*). The word is also found in *Merchant*, II. viii. 28.
5. **Mansionry**, habit of building mansions. But *masonry* is a reading that better fits the sense.
6. **Wooingly**, invitingly.——**Jutty**, jetty or projection. *Jut* and *jet* are doublets or bye-forms, from Lat. *jactāre*, to throw, through Fr. *jeter*. A *jet* of flame is a tongue of flame *thrown out*. Cogs.: *Jetty; jetsam* (= what is thrown out of a ship to lighten it in a storm).
7. **Coign of vantage**, projecting corner. Cf. *Pericles*, III. 17:

> 'By the four opposing coigns
> Which the world together joins.'

Sir Joshua Reynolds says: 'The subject of this quiet and easy conversation gives that repose so necessary to the mind after the tumultuous bustle of the preceding scenes, and perfectly contrasts the scene of horror that immediately succeeds.'

11. **Follows us**, waits on, or attends us. Cf. *Henry VIII.*, III. ii. 240, where Wolsey says:

> 'Now I feel
> Of what coarse metal ye are moulded—envy:
> How eagerly ye follow my disgraces.'

And II. iii. 58 of the same play: 'Heavenly blessings follow such creatures.' —— **Sometime**, sometimes. Both forms are used by Shakespeare. Cf. Sonnet xviii. 5:

> 'Sometime too hot the eye of heaven shines,
> And often is his gold complexion dimm'd.'

13. **Bid God**, pray God. In this word *bid*, two O.E. words have got confused, *beodan*, to command, and *biddan*, to pray. The latter gives *beads* (original, *prayers*), *beadle*, etc.; the former, *forbid*, *bidding*, etc. See III. iv. 129 of this play.—— **Yield**, reward. Cf. *Antony*, IV. ii. 33:

> 'Tend me to-night two hours, I ask no more,
> And the gods yield you for't.'

In Shakespeare, *God yield* generally appears in the form of *God 'ild*. See *As You Like It*, III. iii. 76.

16. **Single** (opposed to *double* in the previous line), a poor and single-handed endeavour. See note on I. iii. 141; and cf. *Coriolanus*, II. i. 40:

'Your helps are many,
Or else your actions would grow
wondrous single.'

17. **Contend against,** rival. —— **Deep.** Shakespeare is rather fond of this epithet. He has: *Deep extremes; deep integrity; deep shame; deep torture;* and applied, not to feelings, but to things: *deep enemies; deep demeanour;* and *deep duty* (*Coriolanus*, V. iii. 51).

19. **To them** = in addition to them. A not infrequent meaning in Shakespeare. There is a remarkable passage in *Troilus*, I. i. 7:

'The Greeks are strong, and skilful to their strength,
Fierce to their skill, and to their fierceness valiant.'

And see *King John*, I. i. 144:

'And (if he) to his shape, were heir to all this land.'

And III. i. 52 of this play.

20. **Rest your hermits.** Lady Macbeth, speaking with conscious insincerity, is naturally driven upon affectations. *Rest* is not here the O. E. *restan*, to take repose; but from the Fr. *rester*, to remain (connected with *arrêter*, O. Fr. *arrester*, and the Fr.-English word *arrest*). Cf. *Henry VI., Part I.*, I. iii. 70:

'Nought rests for me
But to make open proclamation.'

And *King John*, V. vii. 118:

'Nought shall make us rue,
If England to herself do rest but true.'

Hermits, in the sense of *beadsmen*, people bound to pray for another. Cf. *Titus Andronicus*, III. ii. 41:

'In thy dumb action will I be as perfect,
As begging hermits in their holy prayers.'

Hermit comes from the Gr. *erēmos*, a desert; and the proper form is *eremite*—a form used by Milton, but never by Shakespeare. Milton has *hermit* once (in *Comus*, 390), and *eremite* twice. See *Paradise Regained*, I. 8:

'Thou Sp'rit who ledst this glorious eremite
Into the desert, his victorious field.'

21. **Cours'd.** So we have in Shakespeare, *course his own shadow*, in *King Lear*, III. iv. 58.

22. **Purveyor,** provider of food. The *harbinger* went before to find sufficient lodging for the king and suite; and the *purveyor* to provide food and wine. *Purveyor* is accented on the first and the last syllables.

23. **Holp,** helped. The strong form *holp* is found at least eight times in Shakespeare.

26. **In compt,** in readiness to shew our reckoning. Cf. *Othello*, V. ii. 273, where Othello, addressing the dead body of Desdemona, says:

'When we shall meet at compt,
This look of thine will hurl my soul from heaven.'

27. **Make their audit.** Cf. *Coriolanus*, I. i. 148:

'Yet I can make my audit up, that all
From me do back receive the flour of all,
And leave me but the bran.'

30. **Our,** a dissyllable. Dr Abbott, sect. 480, says: '*Fear, dear, fire, hour, your, four,* and other monosyllables ending in *r* or *re*, *preceded* by a *long vowel* or *diphthong*, are frequently pronounced as dissyllables. And Matthew Arnold, in his poetry, still makes *fire* a dissyllable. There is a remarkable passage in *Henry VI., Part III.*, II. v. 31:

'So many hours must I tend my flock;
So many hours must I take my rest;
So many hours must I contemplate;
So many hours must I sport myself.'

31. **By your leave, hostess.** And here King Duncan offers his hand to Lady Macbeth, and leads her into the castle.

SCENE 7.

Sewer, a corruption of the French word *essayeur*, tester or taster — the officer whose duty it was to taste each dish to prove there was no poison in it. It was then applied to the chief officer who directed the placing of the dishes.—— **Sewes**—an Anglo-Norman word—meant dishes of meat. Cf. Milton's *Paradise Lost*, IX. 38:

'Marshall'd feast
Serv'd up in hall with (= by) sewers and seneschals.'

3. **Trammel up**, to net up—or catch as in a net. A *trammel* was (*a*) a sort of *fowling-net*, and also (*b*) *a contrivance used for teaching a horse to move the legs on the same side together*. If the latter meaning is the best here, then the passage would mean: 'If the assassination could regulate and keep the consequence in perfect order, so that it would just serve its purpose, and no more—go so far and no farther.' Macbeth, in doing a wicked deed, hopes that it will not spread—that it will produce no farther consequences than the one single one (the death of the king) which he wishes to produce.

4. **Catch success**, take hold of the sequel or resultant act, and prevent its having ulterior consequences. Probably, *catch* or *restrain*, as a horse is restrained by the trammel. Shakespeare used the word *success* in its primary sense of issue or result. Thus we find: *The dangerous success of bloody wars* (*Richard III.*, IV. iv. 236); and 'The success shall give a scantling of good and bad unto the general' (*Troilus*, I. iii. 340). And so too we have the phrases *good success* and *bad success*. Milton uses the word in the same sense. Thus he speaks of Satan as having learned no lesson from the issue of his contest 'by success untaught' (*Paradise Lost*, II. 9); and Belial represents the arguments advanced for war (*Paradise Lost*, II. 123) as casting

'Ominous conjecture on the whole success.'

Surcease, a legal term for stopping a suit, from the Lat. *supersedeas*, and Fr. *surseois*. Here it means *sudden arrest* by the application of the *trammel*.——**His**, the proper genitive of *hit* (= *it*), the neuter of *he*. There is only one example of the word *its* in our translation of the Bible; and it did not come into general use until after Shakespeare's time. It is very seldom found in his plays.

6. **Bank and shoal**. Macbeth compares this life to a narrow isthmus between two eternities—or worse, a shoal or shallow shelving piece of rock that may at any moment be invaded by the waves or the tide.

7. **Jump**, try to overleap and to take no cognisance of. The ordinary interpretation given is to *risk;* but this does not accord with the reasoning of the passage. That reasoning is continued in the phrase, *we still have judgment here*.

8. **That** = so that. See note on I. ii. 60.

10. **Even-handed**, impartial. Shakespeare gives us the phrases: *Even-Christian* (for *fellow-Christian*), and *even-pleached* (said of *hedges*).

11. **Commends**, presents.——**Chalice**, a dialectic variation of the O. Fr. *calice*, from Lat. *calix*, a cup.

14. **Strong both** = two facts, both of which make strongly against. Shakespeare's language and reasoning are often highly condensed.

17. **Faculties**, powers. — **Meek**, for *meekly*. Dr Abbott, sect. 1, points out that an adjective in the dative case—that is, with an *e* added, was used as an adverb. And this is Chaucer's way. But the *e* was dropped; and the adjective continued to be used as an adverb. Thus we still say *Run quick*, and not *quickly*. So Shakespeare has, even in words derived from French and from Latin: *Thou didst it excellent* (*The Shrew*, I. i. 89); *'Tis noble spoken* (*Antony*, II. ii. 99); and even the two forms of the adverb are found together:

'She was new lodged, and newly deified'

(*Lover's Complaint*, 84).

18. **Clear.** See note on I. v. 67. And cf. *Tempest*, III. iii. 82: 'A clear life ensuing;' and the phrase, *clear from treason*, etc.

20. **Taking-off.** See III. i. 102. Macbeth cannot face the naming of the fact, but must employ a euphemism. Cf. the phrase in *Julius Cæsar*, I. ii. 290: 'Marcellus and Flavius are *put to silence*.'

23. **Sightless**, invisible. See note on I. v. 47. The *sightless couriers* are the winds.

25. **Tears** like rain shall lull the wind upon which the tidings of this deed is carried. Rain often comes down when the wind falls.——**No spur**, no ordinary inciting motion, like revenge for an insult or injury.

28. **Other**—*side* he is going to say.

32. **Bought**, acquired. Cf. *As You Like It*, I. i. 79: 'With that I will go buy my fortunes.'

33. **Golden opinions.** *Golden* is one of Shakespeare's favourite epithets. Thus he has the phrases: *The golden time; the golden prime; thy golden sleep; golden service; the golden touch of poets; the golden cadence of poesy; golden lads and girls* (*Cymbeline*, IV. ii. 262), and *Merchant*, II. vii. 20:

'A golden mind stoops not to shows of dross.'

35. **Hope drunk.** So we have in Shakespeare: *Intelligence drunk; England's earth made drunk with innocents' blood* (*Richard III.*, IV. iv. 30).

36. **You dress'd yourself.** Lady Macbeth continues with the metaphor of *clothes*.——**Slept since**, so as to sleep off its drunken excitement.

39. **Such**, that is, a poor factitious excitement, with no reality behind it. Cf. *Romeo*, II. ii. 8: 'Her vestal livery is but sick and green.'——**Afear'd**, a form as common in Shakespeare as *afraid*.

41. **Have.** *Leave* is another reading.

43. **Esteem**, estimation, with a colourless meaning, like *success*. Cf. Sonnet CXXVII. 12:

'Slandering creation with a false esteem.'

Milton uses the word in the same way. See *Paradise Lost*, IX. 329:

'His foul esteem
Sticks no dishonour on our front, but turns
Foul on himself.'

45. **The adage**, or *proverb*, was: 'The cat would eat fish, and would not wet her feet.' *Adage* comes from the Lat. *adagium*.

47. **Beast.** Macbeth had been very emphatic about *man* and his duties; so Lady Macbeth uses *beast* in opposition.

48. **Break**, open or disclose. Shakespeare has such phrases as: *Break thy mind to me; we shall meet and break our minds at large* (*Henry VI., Part I.*, I. iii. 81); *to break the parle* (= open the conversation).

49. **Durst**, had the courage. *Then* is the emphatic word in this line.

52. **Adhere**, cohere. Cf. *Merry Wives*, II. i. 62: 'They do no more adhere and keep place together than the Hundredth Psalm to the tune of Green Sleeves.'——**Would**, were willing and anxious to make.

58. **The brains** for *its brains*. Dr Abbott, sect. 228, thinks that the dislike of *its*, as a modern innovation, lasted down to the eighteenth century; and he quotes the lines of Pope (*Moral Essays*, iii. 340) about *London Pillar*:

'Where London's column, pointing to the skies,
Like a tall bully, lifts *the* head and lies.'

So sworn. Macbeth had not sworn at all; he had only said he would consider it—that he would 'speak further.' (But a great Shakespearian critic thinks that it may fairly be supposed they had met in the interim; and points out that they were man and wife, and that many years are included in the play.)

59. **We fail!** The emphasis is on both words.

60. **Screw.** The metaphor is probably taken from the screwing up of the

chords of a stringed instrument to its *sticking-place* or point of utmost tension.

62. **The rather.** *The* is an adverb modifying rather. It is not the same *the* as in *the man* or *the dog;* but the ablative of *þæt*, that. It therefore means *by that* rather; that is, by his day's hard journey.—**Rather** is the comparative of *rathe*, which originally meant *early*. It had no doubt in Shakespeare's time the pronunciation which it still has in Ireland.

64. **Wassail**, revelry. The O. E. salutation on drinking was *wās hael* = be well! But the drinking of healths leads to drinking more. **Convince**, overpower. From Lat. *convinco*, I overcome. Cf. *Pericles*, I. ii. 123: 'Time this truth shall ne'er convince;' and Spenser, *Faerie Queene*, III. ii. 21: 'That treason could bewray and foes convince.'

65. **Memory, the warder.** The old anatomists divided the brain into three parts. The hindermost was the cerebellum—believed to be the seat of memory, which was posted there as a warder or sentinel to guard the reason against all attacks.

66. **Fume**, from Lat. *fumus*, smoke. Cf. *Romeo*, I. i. 196: 'Love is a smoke raised with the fume of sighs.'—**Receipt**, receptacle. This is the only place in Shakespeare where the word is found in this sense. See Matthew, ix. 9, where he is spoken of as 'sitting at the receipt of custom.'

67. **Limbec**, short for *alembic* or still. The only other place where the word occurs in Shakespeare is in Sonnet cxix. 2. In Milton it occurs only once—in *Paradise Lost*, III. 605 (said of old Proteus):

> 'Drained through a limbec to his native form.'

68. **Drenched.** *Drench* is a causative form of *drink*. Cf. *fell, fall; set, sit; lay, lie*.

70. **Put upon**, lay the blame of upon.

71. **Spongy**, soaked with wine. Shakespeare also speaks of a *spongy April*, and the *spongy south*, in the sense of *the wet south wind*.

72. **Quell**, murder. A euphemistic word, joined with the epithet *great*, to enable Lady Macbeth to hide the real character of her deed from herself. This is the only passage in Shakespeare where it is used as a noun. As a verb it is common. *Quell* is a doublet or bye-form of *kill*. Cogs.: *Quail, qualm*. Wycliffe calls an executioner *a man-queller*.

73. **Metal.** Other editions read *mettle*. But indeed both are only different forms of the same word—with different meanings detailed to each. ¶ In the old edition of Shakespeare, no distinction is made between the two words. Cf. *Much Ado*, V. i. 133: 'Thou hast metal enough in thee to kill care.'

74. **Receiv'd**, accepted as a fact. Cf. *Measure for Measure*, I. iii. 16: 'So I have strewed it in the common ear, and so it is received.'

77. **Other** = otherwise. An adverbial use of *other* common in Shakespeare.

78. **As** = seeing that.

79. **Upon** = immediately on. Shakespeare uses it, adverbially, in the same sense in *Hamlet*, I. ii. 179, where Horatio, speaking of his mother's wedding, and how soon it came after his father's funeral, says:

> 'Indeed, my lord, it followed hard upon.'

Settled, fixed or resolved. Cf. *As You Like It*, II. iii. 68:

> 'We 'll light upon some settled low content.'

Bend up, strain or bend like a bow. Cf. *Henry V.*, III. i. 16:

> 'Hold hard the breath and bend up every spirit
> To his full height.'

80. **Each corporal agent**, every power of the body.

81. **Mock the time.** See note on I. v. 59.

82. **False face.** Note the omission of the article, as in proverbs generally. For example: 'Faint heart never won fair lady.' Dr Abbott, sect.

82, says: 'In the infancy of thought nouns are regarded as names, denoting not classes but individuals. Hence the absence of any article before nouns in archaic poetry.' And he quotes many passages from Spenser and Shakespeare; among others, *Hamlet*, I. iii. 41: 'Best safety lies in fear.' Shakespeare also omits *the* in such phrases as: *In harbour; ere I went to wars; on floor; at door; at palace; into Thames; all the worms of Nile; more tuneable than lark to shepherd's ear; as false as fox to lamb;* and very many more.

ACT SECOND.

Scene 1.

4. **Husbandry**, economy. Cf. Sonnet xiii. 10:

'He lets so fair a house fall to decay,
Which husbandry in honour might uphold.'

5. **Their.** Shakespeare often refers to heaven as *they*. See *Richard II.*, I. ii. 7.——**Candles.** In Sonnet xxi. 12, Shakespeare speaks of the stars as 'those golden candles fix'd in heaven's air.'——**Thee**, a dative.——**That**, perhaps a sword or dagger. Banquo did not feel secure.

8. **Cursed thoughts** of ambition. Shakespeare employs the character of Banquo as a contrast to that of Macbeth. The one restrains, the other encourages, the promptings of ambition. In the same way, in *King Lear*, Kent and Lear are meant to be contrasts.

12. **A-bed.** The *a* is a broken-down form of the old prep. *an* (= *on*). We find it also in *afoot*, *ashore*, *aboard*, etc.

14. **Largess**, presents.

16. **Shut up**, so closed that he has nothing more to say than to express his measureless content. Cf. *All's Well*, I. i. 197:

'That we,
Whose baser stars do shut us up in wishes,
Might with effects of them follow our friends.'

18. **Our will** was obliged to lag behind its own inclination, and to be the 'servant' to the deficiencies of our preparation.

19. **Which.** The antecedent is *will*.

22. **An hour to serve**, an hour at your convenience. The *we* seems to have slipped in, as if his mind were already accustoming itself to the royal manner.

25. **Consent**, party.——**When 'tis**, when the state of affairs foreshewn by the sisters really exists.

26. **Make honour.** But the king is the sole fountain of honour; so that Macbeth was trying Banquo.——**So**, provided that.

28. **Franchis'd**, in true freedom, free from consciousness of wrong.

29. **Counsell'd**, open to advice from you.

32. **She strike** = that she strike.

36. **Fatal** = death-boding.——**Sensible**, capable of being seized by the senses. In Shakespeare, sensible has both (1) a subjective and (2) an objective meaning. Thus, for (1), in *Julius Cæsar*, I. iii. 18, we have: 'His hand, though sensible of fire, remained unscorched;' and, for (2), in *Merchant*, II. ix. 89: 'From whom he bringeth sensible regreets. . . . gifts of rich value.'

42. **Marshall'st**, guidest. Cf. *Hamlet*, III. iv. 205: 'They must sweep my way, and marshall me to knavery.'

46. **Dudgeon**, handle. This is the only passage where the word occurs in Shakespeare.——**Gouts**, drops. From the Fr. *goutte*. The stage-tradition requires the word to be pronounced in the French manner. Cf. Horace Smith's verse:

'The French have taste in all they do,
Which we are quite without;

For Nature, which to them gave *gout*,
To us gave only gout.'

48. Informs, shapes (the dagger)—in the primary sense of *inform* (which comes from Lat. *forma*, a shape. Cog.: O. Fr. *formage*, Fr. *fromage*, cheese). The meaning of *giving knowledge* or *facts* is quite modern. Cf. *Coriolanus*, V. iii. 71: 'The god of soldiers inform (= inspire) thy thoughts with nobleness.' Milton's meaning is also this earlier one. See *Paradise Lost*, III. 593:

'Not all parts like, but all alike inform'd
With radiant light.'

49. The one half world = the one half of the world. This phrase is in analogy with the words *a half-hour; a half-year; a half-penny; half-sword with a dozen* (*Henry IV., Part I.*, II. iv. 182); *the half part of a blessed man* (*King John*, II. i. 437). But Shakespeare has also many phrases such as: *Half the heart of Cæsar; half the half; half myself*, etc.

50. Abuse, shamefully deceive. Cf. *Hamlet*, I. v. 38:

'So the whole ear of Denmark
Is by a forgèd process of my death
Rankly abused.'

52. Hecate's offerings = offerings to Hecate (a dissyllable. The only place in Shakespeare where it is a trisyllable is in *Henry VI., Part I.*, III. ii. 64).——**Withered**, gaunt and blasted by his own terrible effort.

53. Alarum'd, receiving the signal for his act. *Alarm* and *alarum* are forms of the same word, which comes from the Italian *all' arme* (= Lat. *ad arma*, to arms!). Shakespeare never uses either as a verb. He also uses a third form, *larum*, which occurs six times. But, here and in *King Lear*, II. i. 55, Shakespeare takes the noun and makes an adjective out of it by adding *ed*, in analogy with *aged*, *landed*, *moneyed*, etc. Cf. *Measure for Measure*, III. i. 121: 'And the delighted spirit to bathe in fiery floods' (where *delighted* is used in the sense of *whose nature is to be full of delight*). So we have the phrases: *Far traded pilots; wintered garments*; and others.

54. Howl's his watch, who keeps and marks his watch by howling.

56. Firm-set. The only place in Shakespeare where the epithet occurs.

58. Prate, talk. Cogs.: *Prattle; prater; prattler; prattlings.*

60. Whiles. See note on I. v. 4.——**Threat** = threaten. Schmidt says that Shakespeare uses this form only in verse and in the present tense.

61. Gives. Dr Abbott, sect. 333, says that the third person plural in *s* is extremely common in the folio editions. 'They indicate a general predilection for the inflection in *s* which may well have arisen from the northern Early English third person plural in *s*.' See *Hamlet*, III. ii. 214:

'The great man down, you mark
—his favourites flies;
The poor advanced makes friends
of enemies.'

And *Cymbeline*, II. iii. 24:

'His steeds to water at those springs
On chaliced flowers that lies.'

See also note on I. iii. 147.

Scene 2.

1. Lady Macbeth had taken a draught of wine to keep up her courage. But perhaps it merely means: The intoxication of the guards has given me courage, for it gives an opportunity.

4. Fatal, ominous of death. Cf. *Henry VI., Part III.*, II. vi. 56:

'That fatal screech-owl to our house,
That nothing sang but death to us and ours.'

And Shakespeare has also *the fatal raven*. The bellman of the town was sent to condemned persons the night before their execu-

tion to warn them of the day. Duncan is in that condition; and the owl is his 'fatal bellman.'

7. **Possets** (from Lat. *posca*; from *poto*, I drink), a drink of hot milk, curdled by an infusion—and taken at night before going to bed.

11. **Alack**, probably a bye-form of *alas*.

12. **Attempt confounds us.** The attempt without succeeding in it would ruin us. *Confound* with the sense of *ruin* is common in Shakespeare. Cf. *Merchant*, III. ii. 270, where Solanio says:

> 'Never did I know
> A creature that did bear the shape of man,
> So keen and greedy to confound a man.'

22. **Sorry**, sad, **sorrowful.** Cf. *Comedy of Errors*, V. 121: 'The place of death and sorry execution.'

25. **That**, so that. See note on I. vii. 8.

27. **Address'd them**, made themselves ready. Bunyan uses the phrase: 'He addressed himself to his journey.' Cf. *Hamlet*, I. ii. 216, where Hamlet says of the Ghost:

> 'Yet once methought
> It lifted up its head and did address
> Itself to motion.'

30. **As** = as if. A very common use of *as* in Shakespeare. Cf. *Richard II.*, I. iv. 35:

> 'As were our England in reversion his.'

Hangman = executioner. The specific meaning of the word *hangman* seems to have been dormant in Shakespeare's time. He even has the phrase *The hangman's axe*; and in *Much Ado*, III. ii. 11, we find Cupid spoken of thus:

> 'The little hangman dare not *shoot* at him.'

31. **Listening** = listening to. Shakespeare uses *listen* as a transitive verb five times; and in one of these cases it is in the passive voice: 'He is listened' (*Richard II.*, II. i. 9).——**Fear** = cry of fear.

34. **I had most need.** The chief emphasis is upon *I*.

35. **Thought** = thought on. Cf. 53 of this scene.

37. **Methought** = it seemed to me. There were in older English two verbs, *þincan*, to seem, and *þencan*, to think (like *fall* and *fell*; *sit* and *set*). The verb *thincan* governed the dative, and is now generally found with *me*. But in Chaucer we have *Us thoughte*, and other combinations. Shakespeare combines it with other datives besides personal ones. Thus, we have in *Richard III.*, III. i. 63: 'Where it thinks best unto your royal self.'

39. **Ravell'd**, tangled. To *ravel out* was = *to disentangle*.——**Sleave**, or *sleave-silk*, was soft floss silk used for weaving, and that might easily get entangled. The only other place in Shakespeare where it occurs, is in *Troilus*, V. i. 35: 'Thou idle immaterial skein of sleave-silk!' Cf. the lines in Sir Philip Sidney's sonnet:

> 'Come sleep, O sleep, the certain knot of peace,
> The bathing place of wits, the balm of woe.'

41. **Second course.** The day is the 'first course' in the feast of life; sleep is the second. It is just possible that Shakespeare uses *second* here in its primary Latin sense (from *secundus* = *sequundus*, from *sequi*, to follow) of *following*. Cf. *Venus and Adonis*, 903:

> 'A second fear through all her sinews spread.'

42. **What do you mean?** Lady Macbeth begins to be afraid, with all this rhetoric, that Macbeth has lost his wits.

44. **Glamis . . . Cawdor.** He enumerates all the titles the witches had given him.

48. **Brainsickly.** *Brain-sick* occurs several times in Shakespeare; but the adverb only here.

54. **Infirm of.** This use of *of* is very common in Shakespeare. We

find *shrewd of tongue; too rude and bold of voice* (*Merchant*, II. ii. 190); *hard of hearing; true of heart; of parents good, of fist most valiant* (*Henry V.*, IV. i. 46); *false of heart; light of ear; bloody of hand* (*Lear*, III. iv. 95); and many others.

56. **As pictures.** Her conscience being thoroughly deadened, she looks upon the whole of life, except the moment of action, as unreal; just as, to a deaf man, a room full of dancers is a most absurd and senseless spectacle.

57. **A painted devil** = the picture of a devil.

59. **Knocking.** De Quincey has a most profound and beautiful essay on the *Knocking at the Gate* in Macbeth. The chief idea in the essay is, that up to this point, Macbeth and his wife have had it all their own way, and been able to arrange things between them; but now the external world looks in and demands an account—asks how this deed will fit in with the ordinary honest course of human life.

64. **Multitudinous** = with countless waves. **Incarnardine,** dye red. The only place where the word occurs. Cog.: *Carnation.* From Lat. *caro, carn-is,* flesh.

65. **The green one red.** The intense simplicity of the English monosyllables forms an excellent contrast to the polysyllabic Latin words, and seems to clench the thought which it merely translates.

66. **Shame** = am ashamed. Cf. *As You Like It,* IV. iii. 136: 'I do not shame to tell you what I was.'

67. **So white.** In the same sense Shakespeare has *white-livered* and *lily-livered.*

69. **A little water.** But see into what this has developed in V. i. 27.

70. **Constancy,** firmness of mind. Shakespeare uses *constant* in the same sense. In *Tempest,* II. ii. 119, we find: 'Do not turn me about; my stomach is not constant.'

72. **Nightgown** = dressing-gown.

76. **Wake Duncan with thy knocking!** Macbeth's punishment now begins.

SCENE 3.

2. **Anon.** See note on I. i. 9.

5. **The second cock.** Three in the morning. See *Romeo,* IV. iv. 3:

> 'Come, stir, stir, stir! The second cock hath crow'd,
> The curfew bell hath rung, 'tis three o'clock.'

10. **Timely** = betimes, or in good time. Shakespeare has also *timeless* in the sense of *unseasonable* and *untimely.*

11. **Slipp'd,** let slip.

14. **Physics,** heals, is a remedy for.—**Pain,** in the old sense of *trouble,* as in our *painstaking.* But, in the seventeenth century, *painful* had this sense. 'The Rev. John Flavel was a painful preacher.' Shakespeare has also *painful* in this sense—as *the painful warrior, the painful field, painful study,* etc.

15. **So bold** (as) to call.

16. **Limited,** appointed. Macduff was told off as the king's chamberlain—for the morning; Banquo seems to have put him to bed. Cf. *Richard III.*, V. iii. 25:

> 'Limit each leader to his several charge.'

23. **Combustion,** conflagration. Cf. *Henry VIII.*, V. iv. 51: 'She railed upon me for kindling such a combustion in the state.' Cf. also Milton's *Paradise Lost,* I. 46:

> 'Hurled headlong flaming from the ethereal sky
> With hideous ruin and combustion, down
> To bottomless perdition.'

24. **Obscure,** living in the dark (with the accent on the first syllable; but Shakespeare has also *obscúre*). *The obscure bird* is the owl.

26. **Feverous.** This is Shakespeare's adjective; he never writes *feverish.* Ague was very common in England in Shakespeare's time, owing to the very imperfect drainage; hence fever, ague, and shaking were closely allied.

30. **Cannot—nor.** In O.E., one negative intensified, instead of—as in Lat.—

annihilating the other. See *King John*, V. vii. 112:

'This England never did, *nor never* shall
Lie at the proud foot of a conqueror.'

And *Merchant*, I. ii. 24.

32. **Confusion**, ruin, destruction. See note on *confound* in II. ii. 13. In *King Lear*, II. iv. 95, we find *confusion* put at the end of a line as a climax:

'Vengeance! plague! death! confusion!'

33. **Ope**, open. To *op-en* is = to *up-en* = to *dup* or make up (cf. H. Ger. *aufthun* and *aufmachen*); and its cogs. are: *Ov-er; off; off-ing; above*, etc. Shakespeare gives us the phrases: *To fling ope; to pluck ope; to set ope;* but he never says *an ope door*. That is, *ope* is always used in the predicate.

38. **Gorgon.** An allusion to the snaky head of the Gorgon, the sight of which was said to turn the beholder into stone.

42. **Downy**, soft or placid — the only passage where it is used in this sense.——**Death's counterfeit.** Cf. *Midsummer Night's Dream*, III. ii. 364:

'Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep.'

44. **The great doom's image**, the image of the Great Day of Judgment. In Sonnet lv. 12, Shakespeare calls it 'the ending doom;' and he also calls it *the perpetual doom* and *the general doom*. The same idea occurred to Shakespeare in the third scene of Act V. of *King Lear*, where Lear comes in with Cordelia dead in his arms:

'*Kent.* Is this the promis'd end?
Edgar. Or image of that horror?'

56. **Had I but died.** The whole of this speech has a double reference. It is true for Macbeth; and it is true for his hearers. In fact, he is pronouncing his own sentence in it; and the line, 'There's nothing serious in mortality,' is a statement of absolute fact. The life and interest of everything have gone out for him. This feeling attains its utmost ripeness in V. v. 24, where he says:

'Life's but a walking shadow.'

Macbeth made it so, and has found it so.

58. **Mortality** = this mortal life.

67. **Badg'd**, marked—the only passage where this adjective occurs. See note on line I. v. 5.

69. Another reading makes the verse end with *pillows;* and the next line runs:

'They star'd, and were distracted; no man's life.'

Probably a better reading.

71. **Yet**, still.

74. **In a moment.** The sense-accent or emphasis is on *a*. *A* = *one* here, was probably pronounced long. This is not uncommon in Shakespeare. Cf. *Henry IV., Part I.*, I. iii. 214: 'By Heaven, he shall not have *a* Scot of them;' and *Hamlet*, V. ii. 276: 'These foils have all *a* length.' And we also find such phrases as: At *a* shot; at *a* sitting; an two men ride of *a* horse; Rosemary and Romeo begin with *a* letter (*Romeo*, II. iv. 220).

75. **Expedition**, haste.

76. **Pauser reason**, the hesitating reason. The only passage where this noun occurs.

77. **Lac'd.** Cf. *Romeo*, III. v. 8:

'Lo! envious streaks do lace the severing clouds.'

Golden. See note on I. vii. 33.

81. **Breech'd with gore**, clothed in gore. Macbeth's language throughout this speech is insincere and affected.

83. **Help me hence.** Either Lady Macbeth can stand the discussion no longer; or she pretends to faint for the purpose of creating a diversion, since she is afraid of Macbeth's betraying himself. ('Or rather,' says a great critic, 'she is overcome by hearing of the death of the grooms, which was worse than a

crime: it was a blunder. At this, the tension of her spirit for the moment gives way.')

85. **Argument**, subject of conversation. Cf. Sonnet lxxvi. 10:

'For you and love are still my argument.'

And Milton uses it in the same sense (*Paradise Lost*, I. 24):

'That to the height of this great argument
I may assert eternal Providence.'

87. **Our**, a dissyllable. See note on I. vi. 30.——**Auger-hole.** The place is so full of treachery, that it may be hidden away, for all we know, in an auger-hole. There is an idea something like this in *Coriolanus* IV. vi. 87: 'Your franchises confined into an auger's bore.'

89. **Brew'd.** Cf. *Titus Andronicus*, III. ii. 38:

'She says she drinks no other drink but tears
Brewed by her sorrow.'

90. **Upon the foot of motion**, able to give itself free vent. It has not yet got the impetus or momentum it will have. Cf. *King Lear*, IV. vi. 196: (The other array is) 'near and on speedy foot;' and *Henry IV., Part I.*, V. v. 20:

'The noble Percy slain, and all his men
Upon the foot of fear' (= flying in terror).

92. **In exposure**, by being so freely exposed.

93. **Question**, discuss. Cf. *Henry VIII.*, I. i. 130:

'And let your reason with your choler question
What 'tis you go about.'

96. **Undivulg'd pretence**, the as yet unmade accusation—which, however, may be made. This is not the meaning usually given by commentators; but, in Shakespeare, *pretend* often means *to assert*.

98. **Manly readiness**, men's armour—in opposition to the *naked frailties*. *Ready* in Shakespeare sometimes means *dressed*.

105. **Near** = nearer. The nearer in relationship, the nearer to bloodshed. Shakespeare gives several times *near* as a contraction for *nearer*. Thus, in *Richard II.*, III. ii. 64, we have in answer to a question whether the army has advanced or receded: 'Nor *near* nor farther off, my gracious lord.' In Chaucer's time—the fourteenth century—we had *derrē* for *dearer; ner* and *nerrē* for *nearer; herrē* for *higher*, etc.

106. **This murderous shaft** is intended for us also.

109. **Dainty of leave-taking**, too particular about making our adieus. Cf. *Troilus*, I. iii. 145:

'The great Achilles
Grows dainty of his worth, and in his tent
Lies mocking our designs.'

Shakespeare has also the phrase, *to make dainty*.

110. **Shift.** 'Cf. *Comedy of Errors*, V. 168: 'Shift and save yourself!' **Warrant**, justification or authorisation. Cf. *King John*, IV. ii. 209:

'It is the curse of kings to be attended
By slaves that take their humours for a warrant
To break within the bloody house of life.'

Theft = stealing away. Cf. *All's Well*, II. i. 34:

'I 'll steal away.
There 's honour in the theft.'

SCENE 4.

1. **Threescore and ten.** I can cast my memory back through seventy years.

3. **This sore night.** We also find in Shakespeare *sore agony, a sore task, sore labour's bath, a sore conflict*.

4. **Trifled** = reduced to a trifle. The only passage in Shakespeare where *trifle* is used in this sense.——**Knowings.** This is the only instance where Shakespeare has employed the word in the plural.

Cf. *Cymbeline*, II. iii. 102: 'One of your great knowing should learn forbearance.'

7. **Travelling lamp**, the sun. The Icelanders call the sun *the eye of day*. And cf. *Lear*, II. ii. 154: 'Approach, thou beacon to this under world!' *Travelling* was also spelled *travailing* in Shakespeare's time; but separate meanings have now been detailed to each spelling. *Travelling lamp* may either mean the light which moves, or the light by which men work (travail).

8. **Predominance**, an astrological term meaning *superior power* or *influence*. Milton (*Paradise Lost*, VIII. 160) speaks of the sun as *predominant in heaven*.

10. **Living light**, a fine and true alliteration. *Living* is suggested to Ross by the force of contrast.

12. **Towering.** Cf. *Henry VI., Part II.*, II. i. 10:

> 'My lord protector's hawks do tower so well.'

Place, a technical term in falconry for the 'pitch' or highest point from which a falcon prepares to swoop down.

13. **A mousing owl**, that should seek its ordinary prey upon the ground.

15. **The minions of their race.** See note on I. ii. 18.

16. **Broke their stalls.** So we still say *broke prison;* and Cf. *Winter's Tale*, V. i. 42:

> 'Tis all as monstrous to our human reason
> As my Antigonus to break his grave
> And come again to me.'

17. **As** = as if. See note on II. ii. 30.

24. **Pretend**, ostensibly purpose. In *Two Gentlemen*, II. vi. 37, we have *pretended flight* for *intended flight*.

26. **Are stol'n** = have stolen. Shakespeare has also: *Is run; is arrived; being sat; is rode; is chanced; are crept;* and many others. See Abbott, sect. 295.

28. **Ravin up**, devour. Cf. *Measure for Measure*, I. ii. 133:

> 'Our natures do pursue—
> Like rats that ravin down their proper bane—
> A thirsty evil; and when we drink we die.'

31. **Scone**, a village near Perth, where the ancient kings of Scotland were crowned sitting on a stone seat. This stone was removed in 1296 by Edward I. to London, and it can now be seen in Westminster Abbey, under the oak coronation-chair of England, which belonged first to Edward the Confessor.

33. **Colme-kill**, Iona. The burial-place of many Scottish kings. *Kill* is the Keltic for *church*, and is a frequent prefix and suffix in Scottish names. Originally it meant a *hermit's* cell. 'In Ireland there are 1400 local names which contain this root.'

34. **Storehouse**, tomb. Cf. *Titus Andronicus*, I. i. 94, addressing a tomb, he says:

> 'How many sons of mine hast thou in store,
> That thou wilt never render to me more?'

36. **Will thither.** The verb of motion is frequently omitted. Thus, in *Antony*, III. i. 35, we have 'He purposeth to Athens.' Shakespeare has also: *I must to Coventry; I'll to him;* and many others. See Abbott, sect. 405.

38. **Lest.** I hope things will go better than we have reason to expect, lest . . .

40. **Benison.** From O. F. *beneiçon;* from Lat. *benedictio* (which gives the more modern *benediction*). So *Benedict* has been cut down to *Bennett*. The opposite is *malison*—not found in Shakespeare.

ACT THIRD.

SCENE 1.

4. **Stand**, remain or stay. See *Merry Wives*, V. v. 62:

'That it may stand till the perpetual doom.'

Stay and *stand* are cognates.

7. **Shine**, throw lustre. See I. iv. 41. And cf. *Henry VIII.*, I. iv. 60:

'Conduct 'em
Into our presence, where this heaven of beauty
Shall shine at full upon them.'

11. **Sennet**, a set of notes on a trumpet to announce an arrival.

13. **All-thing**, in every way—used adverbially. This is the only passage where the word occurs in Shakespeare. The analogy with *something* and *nothing* holds. Shakespeare very often uses *nothing* as an adverb. Cf. *Merchant*, I. i. 161: 'Nothing undervalued to Cato's daughter.'

14. **Solemn**, in one of the meanings of the Latin *solennis*, formal or official. Cf. Sonnet lii. 5: 'Therefore are feasts so solemn and so rare;' and *Titus Andronicus*, II. i. 112: 'To-day a solemn hunting is in hand.'

16. **Command upon me** = lay your commands upon me. A kind of intransitive use, which may be compared with the phrase, 'Yours to command.' This is the only instance in Shakespeare where the verb *command* is followed by *upon*. In *Pericles*, III. i. 3, we have the phrase, 'Thou that hast upon the winds command.'—**Which**, the antecedent must be evolved out of the preceding clause.

17. **Most indissoluble.** Rightly considered, *indissoluble* (a negative) is an adjective that does not admit of comparison.

20. **Still**, always. Cf. *Othello*, I. iii. 147: 'And still the house affairs would draw her hence.' In *Titus Andronicus*, III. ii. 41, it is used as an adjective with the same sense: 'And by still practice learn to know thy meaning.' Cf. also the phrases: *Still pining Tantalus; the still-vexed Bermoothes* (= Bermudas, *Tempest*, I. ii. 229): the *still-closing waters;* and *still and anon* (= ever and anon).——**Grave**, weighty. Cf. the phrases in Shakespeare: *Graver purpose; graver steps*, etc.——**Prosperous** = bringing prosperity. Cf. *Timon of Athens*, V. i. 186: 'I leave you to the protection of the prosperous gods.' And Shakespeare gives us the phrases: *A prosperous south-wind;* and *lend your prosperous ear.*

24. **Go not** = if he do not go. Cf. *Julius Cæsar*, III. i. 160:

'Live a thousand years,
I shall not find myself so apt to die.'

The better, because (*by that*, that) the night is coming on. See note on I. vii. 62.

26. **Twain**, from O. E. *twegen*, by the usual sublimation of the hard guttural *g*. The gradual expulsion of gutturals, as in *hail, nail*, from *hagel, nagel*, is one of the most interesting chapters in the history of England.

28. **Bestow'd**, settled. One of the most common meanings in Shakespeare. See III. vi. 24.

30. **Parricide**, the murder of a father. This is the only instance in Shakespeare where it is used in that sense. The only other passage where it occurs is in *King Lear*, II. i. 48; and there it means *murderer*.

31. **Invention**, false statement.

32. **Cause of state**, state-subject of conversation. Cf. *The Shrew*, IV. iv. 26: 'He made me acquainted with a weighty cause of love between your daughter and himself.' And Shakespeare gives us also the phrases: *A cause of policy; so fierce a cause*, etc.

33. **Craving us jointly**, which demands

the consideration of both of us. Cf. *Julius Cæsar*, II. i. 15: 'That craves wary walking.'

37. **Commend.** Notice also the use of this word in I. vii. 11.

42. **While then** = till then. Cf. *Richard II.*, I. iii. 122:

> 'And let the trumpets sound
> While we return these dukes what we decree.'

Dr Schmidt quotes, from seventeenth-century writers, the phrases: *While bedtime; while the next morning; while thou diest.* In Scotland, *while* is used as a noun = 'between whiles.'

43. **Sirrah**, a form of *sir*, only used in Shakespeare to inferiors.—**Attend**, wait on. Cf. *Merchant*, IV. i. 145: 'He attendeth here hard by, to know your answer.'

45. **Thus** = king.

48. **Would be fear'd**, requires to be feared. Cf. *Hamlet*, III. iii. 75, where, speaking of killing his uncle when at prayer, he says:

> 'And so he goes to heaven:
> And so am I revenged?—*that would be scanned.*'

49. **To** = in addition to. See note on I. vi. 19.

51. **In safety**, with a certainty of attaining his end. Cf. *Measure for Measure*, I. i. 74: 'The gods give safety to your purposes!' and *Troilus*, V. iii. 94: 'The gods with safety stand about thee!'

52. **Being**, existence. Cf. *Henry VIII.*, II. iii. 102: 'Would I had no being!' Shakespeare gives also the phrases: *Pisa gave me my being; end his being; I fetch my life and being from men of royal siege* (*Othello*, I. ii. 21); *my being in Egypt* (= my kind of life there); *he quite being;* and the scriptural phrase, 'in whom we live and move and have our being.' See also Milton, *Paradise Lost*, II. 98:

> 'Happier far
> Than miserable to have eternal being.'

53. **Genius.** Cf. *Comedy of Errors*, V. 332: 'One of these men is genius to the other.' In *Antony*, II. iii. 19, the term *demon* is used: 'Thy demon, that's thy spirit which keeps thee, is noble.'

54. **Mark Antony's was by Cæsar.** See *Antony*, II. iii. 21:

> 'Near him thy angel
> Becomes a fear, as being overpower'd; therefore
> Make space enough between you.'

56. **Him** is the emphatic word.

59. **Gripe** = grip. The form *grip* does not occur in Shakespeare. He spells the verb in the same way. See *Richard II.*, II. i. 189:

> 'Seek you to seize and gripe into your hands
> The royalties and rights of banish'd Hereford?'

60. **With** = by. This was the proper sense of *with* in O. E. The modern sense was expressed by *mit*, which we have lost, and the Germans have retained. Cf. *Julius Cæsar*, III. ii. 201:

> 'Here is himself marred, as you see, with traitors.'

And *Much Ado About Nothing*, V. i. 116: 'We had our noses snapped off with two old men.' Shakespeare gives us also the phrases: *Backed with France; torn to pieces with a bear; Mahomed was inspired with a dove; hit with Cupid's archery; wounded with the claws of a lion;* and many more.—**Unlineal.** The only instance of the word in Shakespeare.

62. **Fil'd** = defiled. The only instance of the word in Shakespeare. Cogs.: *Foul: filth. Defile* is really a hybrid; *file* being English, and *de* a Romance prefix. Shakespeare has also *'longs, 'cide, 'sdain*, for *belongs, decide, disdain.*

63. **Gracious.** Duncan's virtues *now* present themselves to his mind along with the utter uselessness of his murder.

64. **Rancours.** Cogs.: *Rank* (the adjective) and *rancorous.*—**Vessel**, in my soul, which should be the abode of peace.

65. **Eternal jewel** = the jewel of my immortal soul. Shakespeare is rather fond of the epithet *eternal*; and he sometimes uses it in rather an unintelligible way. See *Julius Cæsar*, I. ii. 160:

'There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.'

And *Othello*, IV. ii. 13: 'Some eternal villain.'

68. **List** = lists. The only passage where Shakespeare makes the word singular.

69. **Champion me**, challenge me to fight. **To the utterance**, a literal translation of the French phrase *à outrance*. The only other passage where the word occurs is in *Cymbeline*, III. i. 73. (Of course the word has no relation to the purely English word *utter*, which is the comp. of *ut* or *out*. The French word *outrance* comes from the Latin *ultra*, beyond.)

73. **Consider'd of.** A not infrequent idiom with Shakespeare.

75. **Under fortune.** Shakespeare has also the phrases: *Under his insulting falchion; under device and practice* (= plot); *under calumnious tongues*, etc.

76. **Made good**, proved. *Prove* is itself from Lat. *probare*, to make *probus* (= good).

77. **Pass'd in probation**, proved point by point. *Pass* is used in the same sense as *to pass luggage*, when a custom-house officer has examined it and found it right. Shakespeare uses the noun in the same sense, in *Winter's Tale*, III. ii. 91:

'Our justice, in whose easiest pass,
Look for no less than death.'

78. **Borne in hand**, kept up with false pretences. Cf. *Hamlet*, II. ii. 67:

'Grieved
That so his sickness, age, and impotence
Was falsely borne in hand.'

80. **Notion**, mind. Cf. *King Lear*, I. iv. 200:

'Where are his eyes?
Either his notion weakens, his discernings
Are lethargied.'

83. **Our point**, the subject of our discussion. Cf. *Henry VIII.*, I. ii. 16:

'Nor unconsidered leave your honour, nor
The dignity of your office, is the point
Of my petition.'

85. **Let this go**, think and speak no more of it. Cf. *All's Well*, III. vi. 48: 'Let it go; 'tis but a drum.'—**Gospell'd**, firmly rooted in the precepts of the Gospel. The only passage in Shakespeare where the word occurs.

86. **To pray** = as to pray. See note on II. iii. 15.

90. **Mongrels**, a double diminutive = *mong* + *er* + *el*. *Mong* is from O. E. *mang*, a crowd (H. Ger. *Menge*). Cogs.: *Among*; *ironmonger*, etc.

91. **Shoughs**, a mode of spelling *shocks*, dogs with *shag*-gy hair.—**Water-rugs**. *Rugs* is again a mode of spelling *roughs*. The O. E. form was *rugh* or *ruh*. A *rug* for the floor is simply a *rough* cloth.—**Cleped**, called. Shakespeare uses the word only five times. See *Hamlet*, I. iv. 19: 'They clepe us drunkards.' Milton uses the older form, which we find in Chaucer, *yclept* (*L'Allegro*, 12):

'Thou goddess fair and free,
In heaven yclept Euphrosyne.'

92. **The valued file**, the list of prices or values of dogs. Cf. *Henry IV., Part II.*, I. iii. 10:

'Our present musters grow upon the file
To five and twenty thousand.'

And V. ii. 8 of this play.

93. **Subtle**, sly. Shakespeare has also the phrases: *Subtle as Sphinx; subtle games; subtle as the fox for prey*.

94. **Housekeeper**, house-dog. The only passage where Shakespeare has the word in this sense.

96. **Clos'd** = inclosed. Shakespeare has the line:

'Some purer chest to close so pure a mind.'

And Cf. *Merchant*, V. 65:

'While this muddy vesture of decay
Doth grossly close it in.'

97. **Addition**, title. See note on I. iii. 106.——**From** = quite different from. A not unusual meaning in Shakespeare, who gives us the phrases: *From the truth; from all fashions; from my commission; a wing quite from the flight of all thy ancestors* (*Henry IV., Part I.*, III. ii. 31); *from the canon; clean from the purpose; from quality and kind* (*Julius Cæsar*, I. iii. 64).

99. **If you have a station in the file**, if you have not entirely lost position.

101. **In your bosoms**, in your minds. Cf. the phrase, *to unbosom one's self*; and see V. ii. 42.

102. **Whose execution**, the carrying out of which.——**Takes . . . off**. See note on I. vii. 20.

103. **Grapples**, strongly binds. Cf. *King John*, V. ii. 36:

'And grapple thee unto a Pagan shore.'

And (*Hamlet*, I. iii. 63) Polonius advises his son Laertes:

'The friends thou hast—and their adoption tried—
Grapple them to thy soul with hoops of steel.'

Cogs.: *Grasp* (O. E. *graps*); *grip*; *gripple*; *grab*; *grope*; *grapnel*.

104. **In his life** = while he lives. Cf. *Twelfth Night*, I. iii. 24: 'He 'll have but a year in all these ducats;' and *Hamlet*, V. ii. 22:

'With, ho! such bugs and goblins *in my life*.'

106. **Buffets**, blows. Cf. *Hamlet*, III. ii. 72:

'A man that fortune's buffets and rewards
Hast ta'en with equal thanks.'

107. **Incens'd**, enraged. Cf. *Henry IV., Part II.*, I. iii. 14: 'Whose heart burns with an incensèd fire of injuries.'

109. **Tugg'd with**, pulled about by. For this use of *with*, see note on line 60.

111. **Rid on't**. See note on I. iii. 85.

113. **Distance**, alienation. The only passage in Shakespeare where it is used in this sense.

115. **My near'st of life**, my most vital and inmost parts. Shakespeare is fond of using *near* in this strong sense, and has: *Affairs that touch me near; troubles me more near; you come near me now* (*Henry IV. Part I.*, I. ii. 14); and a remarkable passage in *Richard II.*, II. ii. 128:

'Our nearness to the king in love
Is near the hate of those love not the king.'

See also II. iii. 105.

116. **Barefac'd power**, with openly exercised power. The only passage where *barefaced* is used in this sense. *Power* is here a dissyllable. See note on I. vi. 30.

117. **Avouch**, acknowledge it as an expression of my royal will. Cf. *Richard III.*, I. iii. 115: 'What I have said I will avouch in presence of the king.'

118. **For**, on account of. Cf. the Shakespearian phrases: *Pale for anger; giddy for lack of sleep; cheeks pale for watching; he hates me for my father Warwick* (*Richard III.*, IV. i. 86); and many others. In the same sense, but with a very peculiar use, we have (Sonnet lii. 4):

'So am I as the rich, whose blessed key
Can bring him to his sweet up-locked treasure,
The which he will not every hour survey,
For blunting the fine point of seldom pleasure'

(= because it would blunt). And *Two Gentlemen*, I. ii. 136: 'Here they shall not lie, for catching cold.' Cf. also the phrase *for all that*.

119. **Loves**. Seldom used in the plural

by Shakespeare. Cf. *Coriolanus*, III. iii. 121:

'Whose loves I prize
As the dead carcasses of unburied men.'

Wail = but I must wail.

120. **Whom.** The antecedent is to be obtained from *his*.

122. **Common eye** = the eye of the public. Cf. *Lear*, V. iii. 49: 'To pluck the common bosom on his side.' We have also in Shakespeare the phrases: *The common ear; the common ferry; the common road; common rumour;* and others. Cf. the word *a common* (= public ground).

125. **Spirits** = sprits, a monosyllable. Cf. *Hamlet*, I. i. 161:

'And thén, | they sáy, | no spirit | dares stír | abroád.' |

Dr Abbott, sect. 463, says: 'R frequently softens or destroys a following vowel (the vowel being lost in the burr which follows the effort to pronounce the *r*). Or, better, the syllables are slurred together into one.'

126. **Advise,** inform. Cf. *Henry IV., Part II.*, I. i. 172: 'You were advised his flesh was capable of wounds.' And, in modern English, *information* is still called in commercial letters, *advices*.

127. **Acquaint you.** This is a difficult passage. The best meaning seems to be: 'I will inform you of the moment when the deed must be accomplished (= *on 't*) by means of the most accomplished spy of the period' (= the cleverest spy I can get hold of). A great critic suggests that this seems to 'account for the third murderer—or at least to prepare the way for him.'

129. **Something** = somewhat.——**From** = away from.——**Always thought** = it being always kept in mind. Cf. the participles (used as prepositions) *concerning*, *touching*, *saving*, etc.; and the use of the French *vu que*.

130. **A clearness** from all possibility of suspicion. The only passage in Shakespeare where the word is used in this sense.

131. **Rubs,** rough or seamy places.

134. **Embrace the fate,** share in the fate. Cf. *Merry Wives*, V. v. 251:

'What cannot be eschew'd must be embrac'd'

(= submitted to); and the phrases: *Embrace thy death;* and *embrace this fortune.*

135. **Resolve yourselves,** come to a resolution on the subject.

137. **Straight,** straightway, immediately. **Abide,** remain. The word *abide* is not so strong as *stay* in Shakespeare. Cf. *Winter's Tale*, IV. iii. 99: 'They cherish it to make it stay there, and yet it will no more but abide.'

Scene 2.

3. **Attend,** await. See III. i. 45.

4. **Nought 's had,** nothing is gained.

5. **Without content,** and still we are dissatisfied.

6. **'Tis safer.** This is part of the punishment, to envy the very victim of the crime. Cf. lines 20–27. Many poets have made striking use of this pathetic fact. Cf. Hood in *Eugene Aram:*

'A dozen times I groaned; the dead
Had never groaned but twice.'

7. **Doubtful joy.** So Shakespeare has also the phrases: *Doubtful fear* (= full of doubt); *doubtful hopes; a doubtful good.* And see Gray's Ode (*Eton College*): 'And snatch a *fearful joy*.'

9. **Sorriest.** See note on II. ii. 22.

10. **Using,** keeping company with. So a tradesman in some parts of England is said to *use* this or that inn. Something like the same sense is found in a famous passage in *Henry IV., Part II.*, V. ii. 73, where the Chief Justice defends himself for having sent Prince Hal to prison:

'I then did *use* the person of your father;
The image of his power lay then in me.'

11. **Without all remedy**, beyond remedy. In the same way, Shakespeare has the phrase *without all doubt*; and even, in Sonnet lxxiv. 1:

> 'But be contented; when that fell arrest (of Death)
> *Without all bail* shall carry me away.'

12. **Regard**, mental notice. Cf. *Henry VI., Part I.*, IV. v. 22:

> 'Your loss is great, as your regard should be.'

13. **Scotch'd**, cut.

14. **Close**, join again. The snake is supposed to have been cut to pieces; but, as a *scotch* is a slight shallow cut, a stronger word was needed in opposition to close. Cf. *Henry V.*, I. ii. 210: 'Many lines close in the dial's centre.'——**Poor**, weak, feeble. Cf. I. vi. 16.

15. **Her former tooth** = of her tooth, as it was (in danger) before. This transposition of epithets is very frequent in Shakespeare. Cf. Sonnet vi. 6:

> 'Which happies those that pay the willing loan.'

Henry VIII., IV. i. 27: 'He held a late court (= lately held a court) at Dunstable;' 'Dear men of estimation' (= men of dear estimation); 'The mouth of deep defiance' (= the deep mouth), in *Henry IV., Part I.*, III. ii. 116.

16. **Frame of things** = the system of the universe.——**Disjoint**, fall out of joint, to pieces. Cf. *Hamlet*, I. ii. 20: 'Thinking our state to be disjoint and out of frame.'——**Both the worlds**, the terrestrial and the celestial. The only other passage where the phrase occurs—but with a different meaning—is in *Hamlet*, IV. v. 134, where Laertes says he does not care a straw for this world and the next:

> 'To this point I stand,
> That both the worlds I give to negligence,
> Let come what comes.'

Suffer, perish. Cf. *Tempest*, II. ii. 38: 'This is no fish, this is an islander, that hath lately suffered by a thunderbolt.'

18. **Terrible dreams.** This is a premonition of Act V. i.

19. **Better.** See note on line 6.

21. **On the torture** = on the rack of the mind.

22. **Ecstasy**, unspeakable agony. Shakespeare uses the word oftener in the sense of *great pain* than of *great joy*; and sometimes with the meaning of *madness*. See IV. iii. 164.

23. **After life's fitful fever.** This is one of the most wonderful lines in Shakespeare. The alliteration of the five *f*s is very significant; the trochees in the first part of the line are in fine contrast with the two long slow accented syllables *sleeps well* (a *fitful fever* is an intermittent fever).—Here again, crime is full of envy of the dead.

24. **His** for *its*.

25. **Domestic**, home, in opposition to *foreign*.——**Foreign levy**, in allusion to the invasion of Sweno.

28. **Gentle my lord.** So Shakespeare has: *Dear my lord; dear my brother; dread my lord; good my fellows; good my friend; good my mother; sweet my child; good your graces*; and even *good my complexion* (in *As You Like It*, III. ii. 204). The reason probably is, that from habit and association, the *my*, *your*, etc. cling more closely to *lord*, etc. than the epithet can; so that *my lord* is really felt to be one word. **Sleek o'er**, smooth out. Cf. *The Shrew*, IV. i. 93: 'Let their heads be sleekly combed.' And see Milton, Sonnet vi. 10:

> 'Those *rugged* names to our like mouths grow *sleek*;'

where the same contrast of epithets is found; and *Paradise Lost*, IX. 525, where the serpent's neck is spoken of as *sleek-enamell'd*.

29. **Jovial**, 'as being born under the planet Jupiter or Jove, which was the joyfullest star and of the happiest augury of all.'—Archbishop Trench.

31. **Remembrance**, a quadrisyllable—as, in Rouse's version of the Scotch psalms, *commandment* is written

commandement. See also *entrance* in I. v. 35.——**Apply**, be specially given. The only passage in Shakespeare where the word is so used.

32. **Present him eminence**, shew him special honour.

33. **Unsafe the while**, the time being insecure; that is, we feeling insecure in the time (*while* is the subject; *unsafe* the predicate—an absolute construction). Macbeth's confident and overstrained tone here breaks down; and the verse breaks down.

34. **Lave our honours**, wash our newly-acquired honours in streams of flattery—which, as strong persons, we ought not to require to use. *Lave* is from Lat. *lav-are*. Cogs.: *Lavender* (the plant used for placing with newly-washed clothes); *laundry*, *laundress*; *lotion* (from *lōt-um*).

35. **Vizards** (*visors*), masks. Cf. *Troilus*, I. iii. 83: 'Degree being vizarded, the unworthiest shews as fairly in the mask.' The *d* in *vizard* is intrusive and inorganic; like the *d* in *sound* (*soun*, from Lat. *son-us*), the *t* in *amongst* (O. E. *amongës*), etc.

36. **Leave**, cease from this vein of thought. A common meaning in Shakespeare. Cf. *Henry IV., Part I.*, V. v. 44: 'Let us not leave till all our own be won.' And Shakespeare has: *Leave quaking; leave hollaing;* and even *we leave to be the things we are*.

37. **Full of scorpions**. He *cannot* entertain a quiet or pleasant thought.

39. **Copy** for *copyhold*. A *copyhold tenure* of land is 'a tenure for which the tenant has nothing to shew but the *copy* of the rolls made by the steward of his lord's court.' Their tenure of life is not an *eternal* copyhold tenure. Shakespeare has the form *eterne* only twice.

40. **There**=in that consideration. *There* is the emphatic word in the line.

42. **Cloister'd flight** = a flight amongst shadowy walls and vaults.

43. **Shard-borne**, borne upon *shards*, the hard smooth horny wing-cases of the beetle. These cases were probably so called 'from a fancied resemblance to the fragment of a pot,' as *shard* is a form of *sherd*. (Cf. the pronunciation of *clerk*, *Derby*, etc.) *Shard*, is from O. E. *scir-an*, to cut; and has numerous cognates: *Share*, *shire*, *shore*, *sheer*, *shear*; *shirt*, *skirt*, *short*; *sharp*, *scarf*, *escarp*, *scrape*; *scare*, *scar*, *scaur*; *score* (a deep cut—the twentieth), etc. Shakespeare has also *sharded* in *Cymbeline*, III. iii. 20:

> 'And often to our comfort shall we find
> The *sharded* beetle in a safer hold
> Than is the full-wing'd eagle.'

44. **Yawning peal**, peal that calls to sleep (or *yawning*). See note on line 15.

46. **Chuck**, a form of *chicken*—a term of endearment, used eight times by Shakespeare.

47. **Seeling**, originally a term of falconry. *To seel* was to sew up the eyes of a hawk, from the Fr. *siller*. Cf. *Antony*, III. xiii. 112:

> 'But when we in our viciousness grow hard—
> O misery on 't!—the wise gods seel our eyes.'

And Spenser (*Faerie Queene*, I. vii. 23) has:

> 'Mine eyes no more on vanity shall feed,
> But, seelëd up with death, shall have their deadly meed.'

48. **Skarf up**, tie a scarf round, blindfold. The only passage where the word occurs with this meaning.——**Pitiful**, that would shew too much pity.

50. **Cancel**, draw strokes through. From Lat. *cancelli*, small crabs (from *cancer*, a crab), the name for the cross-lines drawn through cancelled bonds.——**Bond**. Macbeth, like Lady Macbeth in line 39, uses a legal metaphor. The *bond* was the life of Banquo and Fleance. Shakespeare was fond of legal phrases; he has introduced them plentifully in his plays; and always correctly.

52. **Rooky**, misty, cloudy—a meaning

which it still has in several English provincial dialects. *Roke* is also *mist*. H. Ger. *rauch*; N. E. *reek*. Cf. *Auld Reekie*, the country name for Edinburgh; and *Reikjavik* (the town of mist), the capital of Iceland.

53. **Drowse** = become drowsy. The verb is only twice used by Shakespeare.

54. **Whiles**, an old genitive form for *while*.——**Rouse**, rise up. See V. v. 12. These are the only two passages where Shakespeare uses the verb in an intransitive sense.

56. **Things bad.** Seneca says: 'Scelera sceleribus tuenda.' No other course was now open to Macbeth.

57. **Go with me**, follow my meaning. Cf. the phrase 'Take me with you' = make yourself plain.

Scene 3.

2. **Our mistrust** = we need not mistrust him.

3. **Offices**, the special parts of the work that each has to do.

4. **To the direction just** = exact to our instructions. So we have: *A just pound* (*Merchant, IV.* i. 327); *just notice of the numbers dead*; *in just proportion*; and others.

5. **Glimmers**, a cognate of *gleam*; *gloaming*; *gloom*; *glimpse*, etc. So Spenser has:

> 'A little glooming light, much like a shade.'

6. **Lated** = belated or benighted. See note on III. i. 62.

7. **Timely** = in good time. See note on III. ii. 15.

10. **Within the note of expectation** = included in the list of expected guests. Cf. *Merry Wives*, IV. ii. 64: 'He hath an abstract for the remembrance of such places, and goes to them by his note.'

17. **It will be rain to-night.** If Banquo had not spoken, it would have been more difficult for the murderers to begin their ugly work. It is another mark of subtle skill that the phrase *Let it come down* seems to give the murderers an opening and an opportunity for their work; and they shower blows upon Banquo.

20. **The way**, the plan agreed upon—namely, to strike out the light.

Scene 4.

1. **Degrees** (the literal meaning), ranks. So Shakespeare has: 'Under the degree of a squire.'——**At first and last** = once for all.

5. **Her state** = her chair of state, a canopied chair on a daïs. Shakespeare uses the word in this sense nine times. Cf. *Coriolanus*, V. iv. 22: 'He sits in his state as a thing made for Alexander.'——**In best time**, at the most suitable time. Shakespeare has also the phrases: *Thy best pleasure*; *at your best command*; *at your best leisure* (*Julius Cæsar*, III. i. 5).

6. **Require**, in the Latin sense of *ask*. This is the more common sense in Shakespeare.

9. **Encounter**, meet. This is much the most usual sense in Shakespeare, who uses the word in a hostile sense only six times.

11. **Large**, unrestrained. In much the same sense we have the phrases: *Large reach*; *large confusion* (= wide-spread); and *large jests*. **Measure.** Cf. the Shakespearian phrases: *Carouse full measure*; *drink a measure in the health of black Othello* (*Othello*, II. iii. 32).

14. **'Tis better.** Better to have you at the door—even such a fellow as you—than to have him sitting at table.

19. **Nonpareil**, the nonsuch.

21. **Perfect.** See III. i. 105.

22. **Founded**, with as solid a foundation as.

23. **The casing air**, which enwraps and limits all, but is not itself limited. Shakespeare has also the phrases: *The empty, vast, and wandering air*; *the common air*, etc. Cf. *Othello*, III. iii. 464: 'You elements that clip us round about.'

24. **Cribb'd**, confined in a *crib*—a still smaller place than a cabin. Cf. *Henry IV., Part II.*, III. i. 9: 'Why rather, sleep, liest thou in smoky crib?'

25. **Saucy.** Dr Schmidt interprets this

as *unbounded, extravagant,* and calls it 'a very expressive oxymoron;' Mr Wright explains it as *importunate.* In this sense—which is like a royal prisoner baited by insolent and pertinacious crowds. (The word comes from the Lat. *salsa* [*aqua*], salted. Cogs.: *Saucer; sausage.*)

27. **Trenchëd,** deep cut. From Fr. *trencher,* to cut.

28. **Nature,** life. See note on I. v. 46. Cf. also *Hamlet,* I. ii. 73:

> 'Passing through nature to eternity.'

33. **The cheer,** the encouragement to drink that the guests naturally expect.——**Sold,** for which payment is expected, as in an inn. Cf. Sonnet cii. 3:

> 'That love is merchandised, whose rich esteeming
> The owner's love doth publish everywhere.'

34. **Vouch'd,** avouched or earnestly affirmed. The grammar is confused.——**A making** = in making, or going on. *A* is the broken-down form of the preposition *an,* an old form of *on.* We find it in Shakespeare under many circumstances: *A birding; a drying; a shouting; a weeping; a mornings; a nights; a commoner a the camp* (*All's Well,* V. iii. 194); *time a day; a Monday* (= *on Monday*); *a Sundays; a plague a both your houses* (*Romeo,* III. i. 93); *torn a pieces;* and many others.

36. **From thence** = away from home.

37. **Remembrancer,** an officer attached to a court to remind the king of the names, etc., of his guests. Lady Macbeth is doing the duties of the office.

40. **Roof'd.** We should now have under our roof every person who does honour to our country, if——. Another meaning, suggested by a Shakespearian critic, puts the emphasis on *roof'd,* and says: 'The roof and crown of our country's honour were here—coping-stone and all, if——.'

41. **Grac'd** = full of graces. So Shakespeare has also: *Childed, fathered* (*King Lear,* III. vi. 105); *guilëd* (= deceitful); *nighted; traded pilots* (= given to trade); *yeared* (= aged); and others.

42. **Who,** for whom. Dr Abbott, sect. 274, says: 'The inflection of *who* is frequently neglected.' Cf. IV. iii. 164.

48. **Where?** Up to this point Macbeth has not looked to his own seat. He now turns; and, not expecting a supernatural visit, only notices that all the places are filled. Gradually his consciousness takes in the fact.

54. **Keep seat.** Cf. the phrases: *Keep pace; keep house.* Shakespeare has also the phrase: *The hart keeps thicket.*

55. **Upon a thought** = as swift as thought. Cf. *Julius Cæsar,* V. iii. 19:

> 'I will be here again, even with a thought.'

57. **You shall** for *you will.* See III. i. 123.——**Extend his passion,** prolong his agitation. *Passion* is used in one of its primary senses. (From Lat. *passio,* a suffering or emotion.) Cf. *Tempest,* IV. 143: 'Your father's in some passion that works him strongly;' and *Midsummer Night's Dream,* V. 70:

> 'More merry tears
> The passion of loud laughter never shed.'

58. **Regard him not** = don't look at him. **Are you a man?** Lady Macbeth has worked her way close up to her husband, and whispers in his ear.

60. **Proper stuff,** absolute rubbish. Cf. *Measure,* III. ii. 5: 'O heavens! what stuff is here!' *Proper* is used ironically.

62. **Air-drawn,** drawn in air, visionary. Shakespeare has also the compounds *air-braving* and *airless.*

63. **Flaws,** sudden gusts of wind; and then, outbursts of passion. Cf. *Henry IV., Part II.,* IV. iv. 35:

> 'As humorous as winter, and as sudden
> As flaws congealëd in the spring of day.'

64. **Impostors to**, compared to. A very common use in Shakespeare. Cf. *Tempest*, I. ii. 480: 'To the most of men this is a Caliban, and they to him are angels;' and *Measure*, III. i. 1: 'The weariest life is . . . a paradise to what we fear of death.'

66. **Authoris'd** (second syllable accented), accredited. The only passage in Shakespeare where the word occurs in this sense.

68. **Stool**, chair. Shakespeare in several passages uses the English word *stool* in its proper English sense of a *chair*. (Cf. H. Ger. *stuhl*.) *Stool* is one of those words the meaning of which was degraded by the incoming of Norman-French.

72. **Our monuments**. Then we must prevent that by having our dead bodies eaten up by birds of prey.

73. **Maws**, stomachs, applied by Shakespeare three times to the stomach of animals, and five times to that of human beings. H. Ger. *magen*. (The guttural in H. Ger. has become a *w* in L. Ger.) Milton uses the word in the same sense. See *Paradise Lost*, II. 847:

> 'And Death
> Grinn'd horribly a ghastly smile, to hear
> His famine should be filled, and blest his maw,
> Destined to that good hour.'

74. **Him**, the vagueness of horror. He dares not name him.

76. **Purg'd the gentle weal**, purified the commonwealth and made it gentle. This is an instance of Shakespeare's love of prolepsis. Cf. *Tempest*, V. 68: 'To chase the ignorant fumes that mantle their clearer reason' (their reason which becomes *clearer* by the chasing of the fumes); *King John*, IV. ii. 210: 'To break within the bloody house of life' (the body, and make it bloody); and *Antony*, I. v. 45: 'I will piece her opulent throne with kingdoms' (so make her throne opulent).—*Weal* is a cognate of *well*, and the root of *wealth*. Shakespeare has the phrases: *The public weal; the special watchmen of our English weal* (*Henry VI., Part I.*, III. i. 66); and *the sickly weal* in *Macbeth*, V. ii. 27.

77. **Murders**. Before the passing of the *human statute* made it a crime, murder was only *shedding of blood*.

81. **Twenty mortal murders**, twenty fatal wounds. Shakespeare gives us the phrases: *Mortal war; mortal and intestine jars; a mortal arbitrement; this news is mortal to the queen* (*Winter's Tale*, III. ii. 149); *a mortal touch; mortal poison; mortal sword;* and others.

84. **Lack**, want.

85. **Muse**, wonder. Cf. *King John*, III. i. 317: 'I muse your majesty doth seem so cold.'

91. **Thirst**, desire to drink to.

92. **All to all**, each to each and every one.

95. **Speculation**, power of sight. Othello, in I. iii. 271, calls his eyes:

> 'My speculative and officed instruments.'

97. **Thing of custom**. This use of *of* with a noun instead of an adjective is common in Shakespeare. Thus we have: *Thy saw of might; a prince of power; pageants of delight; a mind of honour; apes of idleness; a leap of danger; a thing of pity;* and many others. Cf. Keats's line:

> 'A thing of beauty is a joy for ever.'

101. **Arm'd** with its horn.——**Hyrcan** for *Hyrcanian*. Hyrcania is said to have been the name of a country south of the Caspian.

104. **To the desert**. Cf. *Richard II.*, IV. i. 74:

> 'I dare meet Surrey in a wilderness.'

105. **If trembling I inhabit**. This is a much-contested reading; and six variations have been proposed. *Inhabit* here means *stay indoors* for fear.

106. **The baby of a girl**, a girl's doll—a 'babe of clouts.'

109. **Displac'd**, banished.

110. **Admir'd**, wonderful, admirable.

111. **Overcome**, come over and overshadow us—the only passage in Shakespeare where the word has this sense. Cf. Spenser, *Faerie Queene*, IX. l. 5:

'Then gan the villein him to overcraw' (= crow over).

112. **Strange** = a stranger.

113. **Owe**, own, possess. This is as common a meaning in Shakespeare as any other.

118. **At once.** This is a great contrast to line 54.

119. **Stand not.** Cf. the modern phrase: Do not stand upon ceremony. Cf. *Julius Cæsar*, II. ii. 13: 'Cæsar, I never stood on ceremonies.'

122. **It**, the deed Macbeth must not even name.

124. **Understood relations**, the connection or relation between this and that, which has come to be understood.

125. **Magot-pies** = magpies. The word is said to be a corruption of *Margaret Pie* (= party-coloured Margaret). So we give the name *Robin* to a redbreast; *Tom* to a tit-mouse; *Jack* to a daw; *Philip* to a sparrow, etc.—**Choughs**, a kind of jackdaws.

127. **At odds**, striving. Cf. *Henry V.*, II. iv. 129: 'I desire nothing but odds with England.' Cf. *Othello*, I. i. 124:

'At this odd-even and dull watch of the night.'

128. **How say'st thou that?** What do you think of? Cf. *Two Gentlemen*, II. v. 43: 'How sayest thou that my master is become a notable lover?'

130. **By the way** = casually.

134. **Bent**, determined.

136. **Am . . . stepp'd.** So Shakespeare has: *'Is run; are marched up; is walk'd forth; are crept; being sat;* and many others. See Abbott, sect. 295.

140. **Scann'd**, examined. Cf. *Pericles*, II. ii. 56:

'Opinion 's but a fool, that makes us scan
The outward habit by the inward man.'

141. **You lack.** The last three speeches of Lady Macbeth's are of the driest and curtest nature. She is exhausted with the scene, and says little.——**Season** = seasoning. By Shakespeare only twice used as a noun with this sense.

142. **Self-abuse** = self-delusion. Cf. *Hamlet*, IV. vii. 51, where the king says:

'Or is it some abuse, and no such thing?'

143. **The initiate fear**, the fear which is generally present at the beginning of any new course of action.——**Hard use** = the hardening effect of use and custom.

SCENE 5.

Hecate was a goddess of the classical mythology; but it is not unusual to find English poets of the Renaissance Period (Revival of Learning) introducing the creations of northern mythology to those of classical origin.

1. **Hecate**, always a dissyllable in Shakespeare—with one exception. **Angerly**, for angrily. Shakespeare uses this form three times; and Mrs Browning is also fond of it.
2. **Beldams.** The word is a form of the French *belle dame*, fair lady, which was used as a term of respect for a grandmother, as *belsire* was for a grandfather. Spenser employs it in the good sense, as = *honoured lady*. Milton uses it only once—and in a good sense—in *Vacation Exercise*, 46:

'Then sing of secret things that came to pass
When beldam Nature in her cradle was.'

Other compounds of *bel* and *belle* found in English are *belamy* (= *bel ami*); *bellibone* (*belle et bonne*) and, conversely, *bonnibel*.

3. **Overbold.** Shakespeare has many such compounds, as: *Overcareful; over-earnest; over-happy; overmuch; overproud; overkind.* We still have *overjoyed*, and a few others.
4. **Trade and traffic**, an alliteration.
5. **Riddles**, a diminutive from *rede*, to counsel.

7. **Close**, secret. Cf. *Titus Andronicus*, IV. ii. 118: 'The close enacts and counsels of the heart.' Shakespeare has also: *Close dealing; secret close intent; a close exploit of death; a close villain;* and others.

15. **Acheron**, one of the great rivers of Hades, spoken of by Milton (*Paradise Lost*, II. 578) as:

> 'Sad Acheron of sorrow, black and deep;'

but supposed by Shakespeare to be a burning lake. He supposes here that there was in Scotland a cave which had some communication with Acheron.

18. **Spells**, songs or charms.

24. **Profound.** It is difficult to say what meaning this word has. Dr Johnson explained it as 'a drop that has profound, deep, or hidden qualities.' Perhaps it means *brought from the depths* of the moon. The ancients believed in a lunar poison—*virus lunare*—which the moon shed in the form of foam upon plants, when strongly solicited by spells and enchantments.

26. **Sleights**, arts. *Sleight* is the noun from *sly* (once spelled *sleigh*); as *drought* is from *dry*.

27. **Artificial**, highly wrought by art, and therefore powerful in influence. In *Midsummer Night's Dream*, III. ii. 203, the word has an active meaning:

> 'We, Hermia, like two artificial gods,
> Have with our needles created both one flower.'

28. **Their illusion** = the illusion they will create.

29. **Confusion**, ruin. See note on II. iii. 32. Milton uses it also in this sense. See *Paradise Lost*, I. 220: 'Treble confusion, wrath and vengeance poured.'

31. **'Bove wisdom, grace, and fear.** Carry his hopes and ambitions beyond the bounds that wisdom, grace, and right prudence would advise him to keep within.

32. **Security**, carelessness. This is the primary sense. In Latin, *securus* means *free from care*, not necessarily *safe*. Shakespeare uses *secure* much oftener in this than in the modern sense. Cf. *Richard II.*, III. ii. 34: 'Bolingbroke through our security grows strong;' and *Julius Cæsar*, II. iii. 5: 'Security gives way to conspiracy.' A line of Ben Jonson's well illustrates this meaning: 'Men may securely sin, but safely never.' And see especially *Troilus*, II. ii. 16:

> 'The wound of peace is surety,
> Surety secure; but modest doubt is called
> The beacon of the wise.'

Scene 6.

1. **But hit**, have exactly hit your own thoughts, which can interpret further, without my putting my meaning into express words.

3. **Borne**, carried on. See line 17. Cf. *Much Ado*, II. iii. 229: 'The conference was sadly borne;' (=gravely conducted); and *Coriolanus*, IV. vii. 21: 'He bears all things fairly.'

4. **Marry**, a corruption of *Mary*.

6. **Fleance kill'd.** Lennox mentions the rumours that Macbeth set afloat by means of his agents; but in such a tone as to shew he does not believe them.

8. **Who cannot** = who can help thinking.——**Monstrous**, a trisyllable. See note on III. ii. 31.

11. **Straight.** See note on III. i. 137.

13. **Thralls**, bondsmen. This word comes from the O. E. *thirlian*, to pierce. Archbishop Trench says: '*Thrall* and *thraldom* descend to us from a period when it was the custom to thrill or drill the ear of a slave in token of servitude—a custom in use among the Jews (Deut. xv. 17), and retained by our Anglo-Saxon forefathers, who were wont thus to pierce at the church-door the ears of their bond-servants.' Shakespeare uses it as a noun, a verb, and an adjective. Cogs.: *Door, drill; thrill, thorough, through; trill; nostril* (=*nose-thirl*).

17. **Borne.** See note on line 3.

21. **From**, in consequence of.——**Broad**, too plainly spoken. Shakespeare has also: *Broad goose; broad pranks;* and 'Who can speak broader (= *more freely*) than he that has no house?' (*Timon of Athens*, III. iv. 64).

21. **Fail'd his presence.** Three times used by Shakespeare in this transitive sense. See *Cymbeline*, III. iv. 181: 'I will never fail beginning nor supplyment.'

24. **Bestows himself.** See note on III. i. 28.

25. **Tyrant**, usurper. In *Julius Cæsar*, I. iii. 99, the cognate *tyranny* is used in the same sense, where Cassius says:

> 'That part of tyranny that I do bear,
> I can shake off at pleasure.'

And see IV. iii. 63.——**Holds** = withholds. (Cf. drawing-room = withdrawing-room.)

27. **Of.** Shakespeare frequently uses *of* for *by*. We find: *Rejected of; hated of; owned and worn of six ancestors* (*All's Well*, V. iii. 196); *scorned of; worshipped of;* and many more.——**Pious Edward**, the Confessor.

30. **Upon his aid** = in his aid. Cf. *King John*, I. 34:

> 'Till she had kindled all the world
> Upon the right and party of her son.'

31. **Wake**, rouse. Cf. *Richard III.*, I. iii. 288: 'Awake God's gentle-sleeping peace' (= stir up war).

33. **Ratify**, sanction.

35. **Free from.** We should have expected *free our feasts from.* But Shakespeare is fond of these surprises and inversions. Cf. such sentences as: 'Our soul cannot but yield you forth to public thanks' (*Measure*, V. 7); 'Impose me to penance;' 'To wring the widow from her customed right' (*Henry IV., Part II.*, V. i. 188); 'We must not rend our subjects from our laws' (*Henry VIII.*, I. ii. 93); and V. viii. 49 of this play.

36. **Free honours**, honours such as are freely bestowed on freemen by a lawful king.

38. **Exasperate** for exasperated. Dr Abbott, sect. 342, says: 'Some verbs ending in *te*, *t*, and *d*, on account of their already resembling participles in their terminations, do not add *ed* in the participle. The same rule, naturally dictated by euphony, is found in E. E.' And he quotes *acquit; addict; contract to Lady Lucy* (*Richard III.*, III. vii. 179); *the bloat king; taint with love;* and others.

40. **Absolute**, unconditioned and peremptory. So we have the phrase *an absolute monarch;* and Shakespeare gives us: *Absolute perfection; absolute power; absolute trust; an absolute queen.*

41. **Cloudy**, sullen. Shakespeare also has: *Cloudy looks; cloudy men; cloudy wrath;* and in *Richard III.*, II. ii. 112: 'You cloudy princes and heart-sorrowing peers.' **Turns me.** The *me* is a *dativus ethicus*, which gives liveliness to the narrative. Cf. *Henry IV., Part I.*, III. i. 98: 'See how this river comes me cranking in.' And we find also the phrases: 'He steps me to her trencher;' 'He comes me in the instant of our encounter;' 'She leans me out at her mistress' window;' 'Knock me here soundly' (*The Shrew*, I. ii. 85).

43. **Clogs**, burdens. Cf. *Richard II.*, I. iii. 200: 'The clogging burthen of a guilty soul.' Cf. also Milton's Sonnet xii. 1:

> 'I did but prompt the age to quit their clogs
> By the known rules of ancient liberty.'

48. **Suffering country under** = country suffering under. This transposition of adjectives is very frequent in Shakespeare. See Abbott, sect. 419*a*. Cf. *Othello*, V. ii. 4:

> 'Nor scar that whiter skin of hers than snow.'

And *Richard II.*, III. ii. 8: 'As a long-parted mother with her child.' And *All's Well*, III. iv. 30: 'To this unworthy husband with his wife.'

ACT FOURTH.

SCENE 1.

1. **Thrice.** See note on I. iii. 35.—**Brinded** for *brindled*—the only occurrence of the word. Milton has *brinded* twice. See *Paradise Lost*, VII. 466.
2. **Thrice; and once.** See note on I. iii. 35. Cf. *Merry Wives*, V. i. 3: 'They say there is divinity in odd numbers.'
3. **Harpier,** the name of one of the 'familiar spirits.'
8. **Swelter'd,** exuded from the stone under which it was lying. Or it may mean, 'that has *got*—that is, *secreted* venom by sweating in sleep.'
10. **Double** is in the imperative mood, addressed to *toil and trouble* in the 2d person.
11. **Fire,** a dissyllable. See note on I. vi. 30.
14. **Newt.** This is one of the words to which an *n* from the article has mistakenly clung. The older form was *ewt*, a bye-form of *eft* (*v*, *w*, and *f* being all labials and interchangeable). Cf. *nag* (*an ōg*), *the nonce* (= *then once*), etc. The converse blunder is found in *an apron* (= a naperon), *an eyas* (= a nias, a young bird), *an adder* (a nadder); and the humorous *Nuncle* in *King Lear*, for *mine uncle*.
16. **Fork,** the double tongue of the adder. Shakespeare has also *adders with cloven tongues; a serpent with a forkēd tongue; ye spotted snakes with double tongue;* and (*Midsummer Night's Dream*, III. ii. 72):

> 'With doubler tongue,
> Than thine, thou serpent, never adder stung.'

Shakespeare also uses *fork* for the barbed head of an arrow.—**Blind-worm,** a kind of small snake.

17. **Owlet,** spelt in the folios, *howlet*. As *owl* and *howl* are only two forms of the same word, the latter is the better spelling.
19. **Broth,** from *brew*. Cf. *mead* and *smooth*, from *mow*.
23. **Mummy.** Dried mummy was a favourite medicine in the earlier times. The idea seemed to be that the nastier the substance, the more beneficial. It was so largely consumed—many people looking upon it as a panacea—that it was an important article of commerce. Sir Thomas Browne, in his fragment on *Mummies*, says: 'Mummy is become merchandise; Mizraim cures wounds, and Pharaoh is sold for balsams.'—**Maw.** See note on III. iv. 73.—**Gulf.** There are two words with this spelling in English. The present word, which means *stomach*, is purely English, is still used for *stomach* in some provincial dialects, and is a cognate of *gulp*. The *gulf* which means *arm of the sea*, is from the Fr. *golfe*, and is connected with the Gr. *kolpos*, a bosom.
24. **Ravin'd,** gorged with food. Cf. II. iv. 28; and *Measure*, I. ii. 133:

> 'Like rats that ravin down their proper bane.'

25. **Digg'd** for *dug*. So Shakespeare has *catched; splitted; beated;* and others.
28. **Sliver'd,** torn off, *not* cut off. Cf. *King Lear*, IV. ii. 36:

> 'She that herself will sliver and disbranch
> From her material sap, perforce must wither.'

Moon's eclipse, a time unfavourable to good and lawful actions, and therefore favourable to evil. Cf. *Lycidas*, 101:

> 'It was that fatal and perfidious bark
> Built in the eclipse, and rigged with curses dark,
> That sunk so low that sacred head of thine.'

30. **Slab**, close and slimy. Cogs.: *Slabber; slobber.*

31. **Chaudron**, entrails. The only place where the word occurs. *Chaudern* is also a dialectic word for *gravy*. The *chaudern* of swans was made of the giblets, boiled and seasoned with spices.

42. **Black spirits.** The words of this song are:

> 'Black spirits and white,
> Blue spirits and gray,
> Mingle, mingle, mingle,
> You that mingle may.'

47. **Conjure**, adjure, with the accent on the first syllable. This is one of the numerous dissyllables, the accent of which varies in Shakespeare. Such are: *Obscure, adverse, contrived, exact, express, extreme, profane, profound, secure, severe*, and others.

50. **Yesty**, yeasty, foaming like yeast. In *Winter's Tale*, III. iii. 94, Shakespeare speaks of a 'ship swallowed with yest and froth.'

51. **Confound**, destroy. Hence *confusion*, destruction. See note on III. v. 29.

52. **Bladed**, in the blade. Cf. *Midsummer Night's Dream*, I. i. 211:

> 'Decking with liquid pearl the bladed grass.'

Lodg'd, so laid that it cannot rise again. Cf. *Richard II.*, III. iii. 162:

> 'Our sighs and tears shall lodge the summer corn.'

56. **Germins**, germs. *King Lear* (III. ii. 8) goes to a like extreme:

> 'Crack nature's moulds, all germens spill at once
> That make ingrateful man!'

In both Macbeth's and Lear's case, the heart is stirred to its deepest depths—but from different causes.

62. **Nine farrow** = farrow of nine. *Farrow* is the O. E. for *pig*; and it is a relative of *por-cus* (the *p* and *f* being interchangeable).——**Sweaten** = has sweated.

65. **Deftly**, quickly. The only instance of the word.

An armed head. This, as Steevens says, represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff; and the child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew them down a bough, and bear it before them to Dunsinane.

71. **Harp'd my fear**, struck the true key-note of the fear I felt.

78. **Fear of.** Shakespeare has this phrase several times. See Sonnet cxv. 9: 'Fearing of time's tyranny.'

81. **Pale-hearted fear.** Shakespeare has also the phrase, *pale at mine heart.*

84. **Round.** In I. ii. 59, the crown is called the *golden round*; and in *Richard II.*, III. ii. 161, we have *round* used as a verb:

> 'Within the hollow crown
> That rounds the mortal temples of a king,
> Keeps Death his state.'

89. **Birnam** is a high hill opposite Dunkeld.——**Dunsinane** is twelve miles from Dunkeld. On the top of Dunsinane are the remains of a fortress, which goes by the name of Macbeth's castle. In the other passages in this play, the accent is on the last syllable of Dunsinane.

91. **Impress**, force into his service. Used three times in this sense by Shakespeare.

92. **Bodements**, prophecies. The word is also found in *Troilus*, V. iii. 80. It is a hybrid: *bode* is English; and *ment* a French ending. But we have a good many similar hybrids. Chaucer gives us *eggëment* (= egging on); Spenser, *needments*; Wordsworth, *oddments.*

93. **Rebellion's head.** Shakespeare employs the word *head* often in the sense of *armed force.* Thus he has the phrases: *To draw a gallant head of war; to raise a head; to make new head; to gather head*, etc.

94. **Our.** Macbeth uses the royal pronoun, even when soliloquising about himself.

96. **To time** = only to time.——**Mortal custom** = the custom of dying.

So we find in Sonnet lxiv. iv., *mortal rage = the rage of death*; in *All's Well*, III. vi. 81, *mortal preparation = preparation for death*; in *Hamlet*, III. i. 61, *this mortal coil = this coil of mortality*.

106. **Shew** yourselves to his eyes.

109. **Sear**, burn. Cf. *Richard III.*, IV. i. 61:

'I would to God that the inclusive verge
Of golden metal that must round my brow,
Were red-hot steel, to sear me to the brain!'

112. **Start** from your sockets, that I may see no more!

113. **The crack of doom**, the burst of thunder that announces the Last Judgment. For *crack*, see note on I. ii. 36.

117. **Twofold balls.** This refers to the coronation of James I. at Stirling, and afterwards at Westminster. **Treble sceptres**, those of England, Scotland, and Ireland, united in one sovereign.

119. **Blood-bolter'd**, clotted with blood. *Boltered* is a word still in use in Northamptonshire for *caked, coagulated*, like snow in the hoof of a horse.

122. **Amazedly**, in such blank astonishment.

126. **Antic** is a bye-form of *antique*. Cf. *old-fashioned*, as applied to children. Cf. *Hamlet*, I. v. 172:

'I perchance hereafter shall think meet
To put an antick disposition on.'

Shakespeare always accents *antique* itself on the first syllable. Cf. Milton's *Il Penseroso*, 158:

'And love the high-embowed roof,
With antick pillars massy proof.'

But Milton applies the word *antick* as a noun to persons. See *Samson Agonistes*, 1325:

'Jugglers and dancers, antics, mummers, mimics.'

134. **Infected.** Tainted with disease, poisoned. Cf. *Much Ado*, II. i. 257: 'If her breath were as terrible as her terminations, there were no living near her; she would infect to the north star.'

140. **Time.** This speech is not supposed to be heard by Lennox.—— **Anticipat'st** = preventest.

141. **Flighty** = fleeting, swiftly fleeing.

143. **Firstlings**, earliest thoughts. *Firstling* is a double diminutive = *first* + *el* + *ing*.

144. **Firstlings of my hand**, carried out at once.

148. **Unfortunate souls**, a prolepsis. See note on the phrase, *purge the gentle weal*, III. iv. 76.

149. **Trace him** = bear some trace of him in their blood.

151. **No more sights!** Macbeth has borne as much as he well can; he is unequal to more.

Scene 2.

2. **He.** Both the verse-accent and the sense-accent strike this word.

7. **Titles**, the property to which he had titles. Cf. *King John*, IV. ii. 10:

'To guard a title that was rich before.'

9. **Natural touch** = natural feeling. Cf. *Cymbeline*, I. i. 135:

'I am senseless of your wrath; a touch more rare
Subdues all pangs, all fears.'

And *Troilus*, III. iii. 175:

'One touch of nature makes the whole world kin.'

11. **Her young ones**, the absolute case.

12. **All is the fear.** But the statement should have been put conversely: 'The fear is everything.'

14. **Coz**, short for *cousin*; but applied by Shakespeare to *uncle, nephew, brother-in-law*; and, by princes, to other princes and noblemen.

15. **School**, discipline. Cf. *Midsummer Night's Dream*, I. i. 116: 'I have some private schooling for you both.'—— **For** = as for. Cf. the modern phrases: *For me*; and *for anything I know*.

17. **The fits**, the crises.

19. **And do not know** = without knowing

it.——**Hold rumour from what we fear.** Dr Schmidt interprets this as meaning: 'When we are frightened by uncertain rumours engendered by uncertain fears.' The phrase *hold rumour* occurs nowhere else in Shakespeare.

22. **Each way and move.** Another reading is *and wave*. But the passage has a sufficient meaning as it stands. We float and are pushed about each *way* that the sea goes and every move that it makes. Mr Aldis Wright's reading of *Each way and none* is very ingenious; but too far-fetched for the direct plainness of Ross.

29. **My disgrace,** I should disgrace myself by weeping, and annoy you.

34. **With** = on. Cf. *Measure*, IV. iii. 159: 'To dine and feed with water and bran;' and *Richard II.*, III. ii. 175: 'I live with bread like you;' and V. v. 13 of this play.

36. **Lime** = bird-lime.

37. **Gin,** trap—short for *engine*, from Lat. *ingenium*. *Gin*, the drink, is an abbreviation of *Geneva*.

49. **Swears and lies** = swears allegiance and breaks his oath.

63. **Prattler.** (*Prattle* is a continuative from *prate*. Cf. *trundle*, from *turn; shuffle*, from *shove; waddle*, from *wade; gamble*, from *game*, etc.) S. T. Coleridge says: 'This conversation between Lady Macduff and her child heightens the pathos, and is preparatory for the deep tragedy of their assassination. Shakespeare's fondness for children is everywhere shewn—in Prince Arthur (*King John*); in the sweet scene in *The Winter's Tale* between Hermione and her son; nay, even in honest Evans's examination of Mrs Page's little boy.'

65. **I am perfect,** I am thoroughly acquainted with your rank. Cf. *Cymbeline*, III. i. 73: 'I am perfect that the Pannonians are now in arms.'

66. **I doubt** = I fear. Cf. *Hamlet*, I. ii. 256: 'I doubt some foul play.'

70. **Worse,** not warning her of her danger. **Fell,** savage. Shakespeare has the compound *fell-lurking*. Cogs.: *Felon; felonious*.

71. **Which** = and this.

75. **Sometime,** sometimes. Shakespeare uses both indifferently. He even employs *sometimes* in the sense of *formerly*. See *Henry VIII.*, II. iv. 181: 'The dowager, sometimes our brother's wife;' and *Hamlet*, I. ii. 8: 'Our sometimes sister.'

77. **Put up,** raise. Cf. *Henry V.*, V. ii. 37, where Burgundy speaks of *Peace*:

> 'Should not in this best garden of the world,
> Our fertile France, put up her lovely visage.'

80. **Unsanctified,** without the protection that a *sanctuary* (such as a cathedral, etc.) gives. Cf. *All's Well*, I. i. 152: 'Buried in highways out of all sanctified limit.' The precincts round Westminster Abbey are called *The Broad Sanctuary*.

81. **Mayst** should be *may*. But the intensity of the feeling 'attracts' the may to the *thou*.

82. **Shag-hair'd,** an epithet found twice in Shakespeare.——**Egg,** the murderer had probably received orders to extirpate all of Macduff's race and kin—to kill all 'that trace him in his line;' and thus the word *egg* is appropriate. Out of this 'egg' might have come another Macduff. The same notion made him use the word *fry*.

Scene 3.

3. **Mortal.** Cf. the modern phrase *mortal enemy*, and see note on I. v. 37. Cf. also *Winter's Tale*, III. ii. 149: 'This news is mortal to the queen.' Shakespeare has also the phrases: *Mortal poison; a mortal touch; a mortal fury;* and others.——**Good,** brave.

4. **Bestride,** stand over and defend.——**Birthdom,** the land of our birth. The only instance of the word. Cf. *kingdom, earldom, wisdom, freedom*. See *Comedy of Errors*, V. i. 192:

> 'When I bestrid thee in the wars, and took
> Deep scars to save thy life.'

6. **Strike heaven on the face.** A strong expression, not without parallels in Shakespeare.——**That** = so that. See note on I. ii. 60.

8. **Like syllable.** Every single utterance of sorrow is echoed by heaven. Used metaphorically in V. v. 21 of this play. Milton uses the word only once, and then as a verb. See *Comus*, XX. 8:

> 'And aery tongues, that syllable men's names
> On sands, and shores, and desart wildernesses.'

Dolour. Shakespeare has also the form *dole*. From Lat. *dolēre*, to grieve.

10. **To friend** = as friend, for my friend. This is an O. E. idiom, which the Germans still retain, *zum Freunde*. Cf. *Tempest*, II. i. 75: 'Tunis was never graced before with such a paragon to their queen.' Shakespeare has also the phrases: *Destiny, that hath to instrument this lower world* (*Tempest*, III. iii. 54); *thee to my tutor; you have them ill to friend; a king to my flatterer; a Volscian to his mother; a fool to his servant; a yeoman that has a gentleman to his son;* and others. Cf. Matthew, iii. 9: 'We have Abraham to our father.' The idiom still exists in Scotland: 'He had a haggis to his dinner.'

12. **Whose sole name,** whose name merely. The only instance of this use of the word in Shakespeare.——**Blisters.** This may be compared with *sear mine eyeballs* in IV. i. 109. Cf. also *Romeo*, III. ii. 90: 'Blistered be thy tongue for such a wish!' and *Winter's Tale*, II. ii. 33: 'If I prove honey-mouthed, let my tongue blister.'

15. **Deserve,** said ironically. Generally in Shakespeare followed by *of*. He sometimes uses the word absolutely. See *King Lear*, I. i. 32: 'I shall study deserving;' and *Henry VI., Part III.*, I. i. 17: 'Richard hath best deserved of all my sons.'——**Wisdom.** Holinshed says of Malcolm: 'Doubting whether Macduff were come as one that meant unfeignedly as he spoke, or else as sent from Macbeth to betray him.'

19. **Recoil,** retreat or swerve. Cf. *Othello*, III. iii. 236: 'Her will, recoiling to her better judgment;' *Cymbeline*, I. vi. 128: 'You recoil (= fall off) from your great stock;' and V. ii. 23 of this play.

20. **An imperial charge,** a charge brought in name and by authority of the empire. Shakespeare frequently uses *imperial* with the sense of *royal*. Cf. *Midsummer Night's Dream*, II. i. 163, where he speaks of Queen Elizabeth:

> 'And the imperial vot'ress passëd on,
> In maiden meditation, fancy-free.'

He has also the phrases: *Imperial crown; imperial throne; your high imperial majesty* (*Henry VI., Part II.*, I. i. 1); *the imperial theme;* and others.

21. **Transpose,** change. The only other passage with this word—and it has the same meaning—is in *Midsummer Night's Dream*, I. i. 233:

> 'Things base and vile, holding no quantity,
> Love can transpose to form and dignity.'

23. **Would** for *should*.

24. **So** = beautiful and like herself. Shakespeare is not afraid to put a big burden of meaning upon the little word *so*. See *Love's Labour Lost*, I. i. 8: 'Brave conquerors, for so you are;' *Winter's Tale*, II. i. 54: 'By his great authority, which often hath no less prevailed than so;' and, especially, *Merchant*, III. ii. 12, where Portia says:

> 'I could teach you
> How to choose right, but then I am forsworn;
> So will I never be; so may you miss me'—

where each *so* carries its share of the argument.

25. **Even there.** You lost your hopes of my acting with and aiding you—your hopes in my heart (*even there*), where my own doubts of

you grew up, because you abandoned your wife and children.

26. **Rawness**, haste. Cf. *Richard II.*, II. iii. 42:

'I tender you my service
Such as it is, being tender, raw, and young;'

Pericles, IV. ii. 60: 'Instruct her what she has to do, that she may not be raw in her entertainment.' Shakespeare also uses *rawly* = without due preparation. See *Henry V.*, IV. i. 147: 'Some crying . . . upon their children rawly left.'

27. **Motives**, moving powers—pushing a man on to courage and action. Cf. *Othello*, IV. ii. 43: 'Am I the motive of these tears?' And *All's Well*, IV. iv. 20: 'Heaven hath fated her to be my motive and helper to a husband.' Shakespeare also uses the cognate *motion* as a verb, and with the same sense, in *Henry VI., Part I.*, I. iii. 63: 'One that still motions war, and never peace.' **Knots of love.** Shakespeare has also: *Knots of amity; knit your hearts with an unslipping knot* (*Antony*, II. ii. 129).

29. **My jealousies.** I do not utter these suspicions of mine to taunt you with dishonour, but to make sure of my own ground.

30. **Rightly** = truly. Cf. *Antony*, IV. ii. 11: 'Thou hast been rightly honest.'

34. **Affeer'd**, confirmed, sanctioned. The only instance of the word. It comes, through French, from the Lat. *affirmare*.

37. **The rich East.** The imagination of Englishmen had, in Shakespeare's time, been much struck by the wealth of the East. Cf. Milton (who was eight years old when Shakespeare died in 1616), *Paradise Lost*, II. 3:

'Where the gorgeous East with richest hand
Showers on her kings barbaric pearl and gold.'

To boot, in addition. The word comes from O. E. *bet-an*, to make *bet* (= good); and its cognates are: *Better*; *best* (= *betst*); *booty*; *bootless*; and the verb *boot*. See Wordsworth's *Force of Prayer*:

'What is good for a bootless bene?'

38. **Absolute fear.** My fear of you is not unconditioned; it depends upon certain notions, which may or may not be confirmed.

42. **In my right.** Cf. the phrase, *in my behalf*. Cf. I. iii. 115 of this play.

43. **Gracious**, that is ready to help me.

46. **Wear** = carry. Shakespeare has the phrases: *The eyes I wear in my head; to wear a great round beard; wear a head on his shoulders; he wears his honour in a box unseen* (*All's Well*, II. iii. 296); *a countenance as clear as friendship wears at feasts* (*Winter's Tale*, I. ii. 344); *wear prayer-books in my pocket* (*Merchant*, II. ii. 201); *he wears his faith but as the fashion of his hat* (*Much Ado*, I. i. 75).

48. **More sundry ways** = in more various ways. (*Sundry* comes from *sunder*; as *several* from *sever*.)

49. **What** for *who*. A not infrequent usage. Cf. *Tempest*, V. 185: 'What is this maid?'

51. **Particulars**, single points. Cf. *Henry IV., Part II.*, IV. ii. 36: 'I sent your grace the parcels and particulars of our grief.'

52. **Open'd**, disclosed or expanded, as leaves and buds are opened.

55. **Confineless**, limitless. *Confine* is here a noun, as in the phrase *the confines* of a country. Shakespeare uses the word *confiner* for *borderer*, or inhabitant of a border county. See also *Othello*, III. iii. 173:

'Riches, fineless, is as poor as winter
To him that ever fears he shall be poor.'

57. **Sudden**, violent.——**Smacking.** *Smack* had in Shakespeare's time a much higher meaning than it has now. Cf. *Winter's Tale*, IV. iv. 158:

'Nothing she does or seems
But smacks of something greater than herself.'

Compare *crack;* and note on I. ii. 36.

60. **Continent**, in the literal meaning of the Lat. *continens*, restraining. Cf. *King Lear*, I. ii. 182: 'I pray you, have a continent forbearance, till the speed of his rage goes slower.' As a noun, Shakespeare uses the word in the sense of *an inclosing limit*. See *Midsummer Night's Dream*, II. i. 92:

'Every pelting river made so proud,
That they have overborne their continents.'

63. **It hath been** the cause of.

65. **Yet** = for all that. There should be a slight pause after *not*, which belongs to *fear*, and not to *yet*.

67. **Convey**, conduct, manage with secrecy. See *King Lear*, I. ii. 109: 'I will convey the business as I shall find means.'——**Spacious** = with ample room. Cf. *Hamlet*, V. ii. 90: 'Spacious in the possession of dirt.'

68. **Hoodwink the time**, blind your contemporaries. *Blind-man's-buff* was in Shakespeare's time called *Hoodman-blind;* and the child who was blindfolded was the *hoodman.*——**Time.** Cf. V. viii. 24 of this play; and *Othello*, IV. ii. 54: 'A fixed figure for the time of scorn (= the scornful world) to point his slow unmoving finger at.'

69. **So** = to be hoodwinked. See note on line 24.

70. **Ill-compos'd**, made up of evil ingredients. The only instance of the word.——**Affection**, disposition.

71. **Stanchless**, insatiable. Shakespeare uses *unstanced* in much the same sense in *Henry VI., Part III.*, II. vi. 83:

'Whose unstanced thirst
York and young Rutland could not satisfy.'

73. **His**, with the emphasis. Cf. Sonnet xxix. 6:

'Featured like *him*, like *him* with friends possessed,
Desiring this man's art, and that man's scope.'

74. **More-having** = increase in possessions. The only instance of the word. 'L'appetit vient en mangeant.'

75. **Forge**, a form (through French) of the word *fabricate*. *Forge* is Latin at second-hand; *fabricate* (from *fabrica*, a workshop), at first-hand. Cf. *potion* and *poison*, *tradition* and *treason; legal* and *loyal;* and many more. Shakespeare uses *forge* several times in an innocent sense. See *All's Well*, I. i. 85: 'The best wishes that can be forged in your thoughts.'

79. **Summer-seeming**, appearing like summer, and going away like summer. But avarice is a hardy plant that lives on through all seasons and temperatures. In *Two Gentlemen*, II. iv. 162, Shakespeare has *the summer-swelling flower*.

81. **Foisons** (only here in plural), plenty or rich harvest. From O. Fr. *fuison;* from Low Lat. *fusio*, a pouring out; Lat. *fundere* (*effusion*, *profusion*, etc.). Littré says: 'La foison est ce qui se répand en abondance.' In Sonnet liii. 9, Shakespeare contrasts it with the *Spring*:

'Speak of the spring and foison of the year;
The one doth shadow of your beauty shew,
The other as your bounty doth appear.'

82. **Your mere own** = entirely your own. Cf. *Merchant*, III. ii. 265: 'Engaged my friend to his mere enemy;' and *Othello*, II. ii. 3: 'The mere perdition of the Turkish fleet.'——**Portable**, endurable. Cf. *King Lear*, III. vi. 115: 'How light and portable my pain seems now!'

85. **Verity** = veracity. —— **Temperance**, self-control. Cf. *Hamlet*, III. ii. 8, where Hamlet advises the players: 'In the whirlwind of passion, you must acquire and beget a temperance that will give it smoothness.'——**Stableness** = stability. *Stableness* is a hybrid,

being a Latin word with an English ending.

86. **Perseverance**, with the accent on the second syllable.

88. **Relish**, tinge or tincture.

89. **Division**, species or variety.

91. **Milk of concord.** Cf. the *milk of human kindness* in I. v. 13.

92. **Uproar**, disturb by uproar. The only instance of the word used as a verb—and as a transitive verb. **Confound**, bring to ruin and confusion.

97. **Untitled** = without a regular title.

98. **Wholesome days** = days of health. *Wholesome* is an adjective from *heal;* and the *w* is intrusive and inorganic (cf. H. Ger. *heilsam*). Cf. *Hamlet*, III. ii. 333: 'I cannot make you a wholesome answer; my wit's diseased.'

100. **Interdiction**, curses self-pronounced.

101. **Blaspheme**, slander. From Gr. *blasphemein*, to speak ill of. The shortened form of the word (through French) is *blame*.—— **Breed** = race. Cogs.: *Brood; bird* (in O. E. *brid*); *brat; brother* (H. Ger. *brud-er*).

104. **Died every day.** An allusion to the expression of St Paul: 'To die unto sin, and live unto righteousness.' See also 1 Cor. xv. 31.—— **Fare**, a dissyllable.

105. **Repeat'st upon**, reiterated against.

111. **These trains**, baits, devices, and plans—such as those thou hast laid before me.

112. **Modest** = moderating. Cf. Shakespeare's use of the word *modesty*, in *Hamlet*, III. ii. 21, in his advice to the players: 'O'er-step not the modesty of nature.'

115. **Put myself to**, place myself under. Cf. *Henry VIII.*, I. ii. 102: 'I put it to your care.'

116. **Unspeak**, retract or unsay. Shakespeare's use of *un* is very variable. He has *unspeaking* for *unable to speak; unstooping* = *unbending; unswear; unstringed* = *without strings; unready* = *undressed; unqueened; unrolled* = struck off the *roll;* and many other inconsistencies.

118. **For strangers** = as strangers. A common use of *for* in Shakespeare. Cf. *Hamlet*, IV. vii. 2: 'You must put me in your heart for friend;' and *Tempest*, III. iii. 8: 'Keep hope no longer for my flatterer.' See also note on line 10.

119. **Forsworn**, perjured to any one. There are in English two senses of the prefix *for*—a negative, as in *forswear, forbid, forgo* (= go without, wrongly spelled *forego*), *forget, forgive;* and an intensive force, *forlorn* (= utterly lost), *fordone* (=done up), *forbear*, etc.

124. **Upon**, against. See line 105. Shakespeare frequently uses *upon* in this sense. Thus: *Thou hast done much harm upon me* (*Henry IV., Part I.*, I. ii. 103); *the part my father meant to act upon the usurper Richard* (*Henry VIII.*, I. ii. 195): *a plot of death upon him;* and others.

126. **Here-approach**, coming hither. See line 141. These are the only two instances of *here* compounded with a verb in Shakespeare.

128. **At a point**, prepared, ready for the signal to march. Cf. *Henry IV., Part II.*, IV. i. 52:

> 'Turning your tongue divine
> To a loud trumpet and a point of war.'

And *King Lear*, IV. i. 347:

> ''Tis politic and safe to let him keep
> At point a hundred knights.'

129. **Goodness**, success. The only instance of the word with this sense. May our success be like the justice of (= warranted) quarrel!

130. **Warranted quarrel** = good ground and justice of our quarrel. Shakespeare often uses adjectives in this way. Thus: *A fruitful prognostication* (in *Antony*, I. ii. 53) is = a prognostication of fruitfulness; *beauteous blessings* = the blessings of beauty (Sonnet lxxxiv. 13); *the wiry concord* (= the concord of wires); *that mine ear confounds* (Sonnet cxxviii. 4). See, too, a remarkable passage in *Henry VI., Part II.*, IV. vii. 108, where *guiltless blood-shedding* means *shedding the blood of guiltless persons.*

134. **Crew**, used in the sense of crowd.

135. **Stay his cure**, await his royal touch, which will cure them.——**Convinces**, defeats. See I. vii. 64 of this play. And *Pericles*, I. ii. 123: 'Time this truth shall ne'er convince.'

136. **The great assay of art** = the assay (attack) of great art. This transposition of adjectives is very common in Shakespeare. Thus he has: *Such men of sort* for *men of such sort*; *the world's large tongue* for *the large world's tongue* (*Love's Labour Lost*, V. ii. 852); *the whole ear of Denmark* for *the ear of all Denmark*; and others.——**His touch**. Hence scrofula was called 'the king's evil.'

138. **Presently**, instantly. Cf. *Two Gentlemen*, II. i. 30: 'When you fasted, it was presently after dinner.'

142. **Solicits**, moves or stirs. Cf. *Richard II.*, I. ii. 2:

> 'The part I had in Woodstock's blood
> Doth more solicit me than your exclaims.'

143. **Strangely-visited**, attacked by strange diseases. Cf. *Love's Labour Lost*, V. ii. 422: 'These lords are visited' (with the plague). And Defoe, in his account of the Great Plague of London, speaks of 'some who had not been visited.'

145. **Mere**, utter. See note on line 82.

146. **Stamp**, coin. Cf. *Merry Wives*, III. iv. 16:

> 'I found thee of more value
> Than stamps in gold, or sums in sealed bags.'

Touching for the king's evil continued down to the last century. Dr Johnson, when a boy, was taken to be touched by Queen Anne in 1712. Prince Charles, when at Holyrood in 1745, 'touched' for the evil. The coin, or 'touch-piece,' hung round Johnson's neck, is in the British Museum.

147. **Prayers**. 'A form of prayer to be used at the ceremony of touching for the king's evil, was . . . introduced into the Book of Common Prayer as early as 1684.' The whole subject is fully treated in Chambers's *Book of Days*, vol. i. pages 82–83.——**Spoken**, generally said.

152. **Speak him**, declare him to be. Cf. *Titus*, I. 438:

> 'His fury not dissembled speaks his griefs.'

And Shakespeare has also the phrase, *most speaking looks*. Cf. *a speaking likeness*.

153. **My countryman**. Malcolm recognised Ross by his dress.

156. **Means that make**. Shakespeare very often construes *means* with a singular verb. Cf. *Comedy of Errors*, I. i. 76: 'Other means was none.' He also says *by this means*.

160. **Once**, ever. Cf. *Richard II.*, II. iii. 91:

> 'Why have these banished and forbidden legs
> Dared once to touch a dust of England's ground?'

163. **A mŏdern ecstasy**, an ordinary excitement. Shakespeare never uses *modern* in the modern sense; his meaning is always that of *commonplace* or *trite*. Cf. *As You Like It*, II. vii. 156, where the justice is said to be 'full of wise saws and modern instances' (= commonplace illustrations); *All's Well*, II. iii. 2: 'We have our philosophical persons, to make modern and familiar, things supernatural and causeless;' and *Antony*, V. ii. 167: 'Immoment toys, things of such dignity as we greet modern friends withal.'

164. **For who** = *whom*. Cf. *Coriolanus*, II. i. 8:

> 'Who does the wolf love? The lamb.'

166. **Or ere**. These are two different forms of the same word.

167. **Nice**, detailed. In describing a picture full of details, Shakespeare says: 'The painter was so nice.' Cf. also the old proverb: 'More nice than wise.' The word

comes from O. Fr. *nisce;* from Lat. *nescius*, ignorant.

168. **Hour's**, a dissyllable. See note on I. vi. 30. The speaker is hissed because he is telling stale news.

169. **Teems**, brings forth. *Teem* is only three times used by Shakespeare as an active verb. See *Henry V.*, V. ii. 51: 'The even mead nothing teems but hateful docks.'

170. **Well.** Said of the dead. Cf. *Henry IV., Part II.*, V. ii. 3:

> 'How doth the king?
> Exceeding well, his cares are now all ended.'

173. **Niggard.** Cf. *Comedy of Errors*, II. ii. 78: 'Why is Time such a niggard of hair?'

174. **Transport**, carry. Cf. *Henry V.*, IV. i. 159: 'A servant, transporting a sum of money, was assailed by robbers.'

176. **Out** = up in arms. Shakespeare also uses *out* in the sense of *abroad*. 'He hath been out nine years' (*King Lear*, I. i. 33). The followers of the Pretender were long in Scotland spoken of as 'out in the '15' or 'out in the '45.'

178. **Power**, forces. Cf. *King John*, IV. ii. 110: 'Never such a power was levied.'

181. **Doff** = do off. So *don; dup* (= do up, or *op*-en); *dout* (= put out).

185. **Gives out**, shews. Cf. *Twelfth Night*, III. iv. 203: 'The behaviour of the young gentleman gives him out to be of good capacity.'

188. **Latch**, catch. Cog.: *Latchet.*

189. **Fee-grief**, a grief with a private owner. *Fee* is a form of the word *fief.*

191. **Shares**, takes his share of.

195. **Possess them**, fill them. Cf. *Two Gentlemen*, III. i. 206:

> 'My ears are stopt, and cannot hear good news,
> So much of bad already hath possessed them.'

And we have also the phrases: *Possessed with haste; weakness possesseth me; possessed with a Fury; possessed with guilt;* and others.

199. **Quarry.** There are two words in English with this spelling: (1) *a stone-mine*, from Low Lat. *quadrāre*, to make square; (2) *prey*, from O. Fr. *corée;* from Lat. *cor*, the heart. (The heart and entrails were given to the hunting-dogs.) Cf. *Hamlet*, V. ii. 375: 'This quarry (= these slaughtered persons) cries on havoc.'

203. **O'erfraught**, overladen. Cog.: *Freight.* Seneca says: 'Curæ leves loquuntur, ingentes stupent;' and Tennyson (*In Memoriam*, xx.): 'The lesser griefs that may be said.'

209. **He has no children.** Macduff's mind goes casting about—thinking how Macbeth could possibly do it. It has also been supposed that Macduff is meditating a like revenge.

212. **Swoop** of the hell-kite.

213. **Dispute it**, strive against your grief.

218. **Naught**, worthless. (The negative of *aught.*)

221. **Whetstone**, sharpening-stone. Cf. *to whet the appetite.* Diminutive, *whittle.*

222. **Convert**, change. Used eight times by Shakespeare in this intransitive sense.

224. **Braggart.** *Art* or *ard* is a suffix which denotes habit. Cf. *sluggard; drunkard; dastard* (from *daze*); *sweetheart* (corrupt for *sweetard*); *laggard*, etc.

225. **Intermission**, delay. Cf. *Merchant*, III. ii. 201:

> 'You loved, I loved; for intermission
> No more pertains to me, my lord, than you.'

228. **Manly** for *manlily.* Adjectives that end in *ly* are frequently used as adverbs without the additional *ly.*

230. **Our lack is nothing**, all we want now. The only passage in Shakespeare where *lack* is not followed by *of.*

231. **Ripe for shaking**, a metaphor from a fruit-tree. So, in *Merchant*, I. iii. 64, we have *the ripe wants of my friend;* and the phrases: *Sinking-ripe; the riping of the time.*

232. **Put on**, set to work. Cf. *Hamlet*, IV. vii. 132: 'We 'll put on those shall praise your excellence.'

ACT FIFTH.

SCENE 1.

Macbeth is in the field; Lady Macbeth is alone, and ill. Prose is employed; because the pain and horror have become too intense and too literal and matter-of-fact to be raised into the level of poetry. The hard fact of the murder will not be assimilated.

1. **Watch**, a cognate of *wake*. Cf. *batch, bake; breach, break; match, make* (the old form of *mate*); *catch, caught* (the *gh* being a guttural, like *k*).
4. **Night-gown**, dressing-gown.
7. **Fast**, sound. So Coriolanus is described by Shakespeare as a *fast foe* to the plebeians.
9. **Effects**, acts. Cf. *Hamlet*, III. iv. 129: 'Lest with this piteous action you convert my stern effects.'—**Slumbery** agitation = agitation in slumber. (The only instance of the word. Evidently formed on the analogy of *sleepy*.) But *slumbery* very well illustrates Shakespeare's use of adjectives. English adjectives not being inflected, they can be applied to nouns very loosely; and Shakespeare takes great liberties with them. Thus, in *Winter's Tale*, V. v. 99: *A bloody fire* stands for *a fire in the blood; old woes* for *the woes of old people; the slow offence* for *the offence of slowness*. So, in next line, *actual performances* means *performances of acts*.
13. **Meet**, a cognate of *mate*.
16. **Lo**, a broken-down form of *Look*.—**Very**, true. Shakespeare has also the phrases: *A very woe; a very fox for his valour; a very pebble stone; a man whose blood is very snow-broth;* and many others.
17. **Close** = in concealment. Cf. *Henry VI., Part II.*, II. iv. 73: 'This is close dealing.' And Shakespeare speaks also of: *A close aspect; close delations* (= secret accusations); and *a close villain*.
26. **Washing her hands for a quarter of an hour.** This is the practical comment on her boast in II. ii. 67: 'A little water clears us of this deed.'
28. **Yet** = for all this washing.
30. **Satisfy**, free from all doubt and uncertainty. Cf. *Richard II.*, V. ii. 59: 'I will be satisfied, let me see the writing.'
37. **The Thane of Fife had a wife.** Her mind goes wandering and stumbling about from crime to crime.
39. **This starting.** See III. iv. 63.
40. **Go to** = the modern *Come, come*.
45. **Sorely charged** = heavily burdened. Cf. *Henry V.*, I. ii. 283: 'His soul shall stand sore charged.'
47. **Dignity of the whole body.** Though all the rest of the body were raised to the highest dignity.
49. **It be** well.
51. **Those which.** Cf. *Our Father which art in heaven*.
55. **On's** = of his. Cf. *Tempest*, IV. 157: 'We are such stuff as dreams are made on;' and *King Lear*, III. iv. 110: 'Here's three on's are sophisticated.'
63. **Infected**, poisoned. See note on IV. i. 134.
67. **Means of all annoyance**, by which she might do harm to herself. *Annoyance* (like *smart* = *pain*) had a stronger meaning in Shakespeare's time than it now has. Cf. *Troilus*, I. iii. 48: 'The herd hath more annoyance from the breese (= gadfly) than by the tiger.'
69. **Mated**, bewildered, confounded. Cf. *Comedy of Errors*, V. 281: 'I think you are all mated or stark mad.' It is a word of Persian origin, and is found in *check-mate* (= *shah-mat*, the king is dead).

SCENE 2.

1. **Power.** See note on IV. iii. 178.
3. **Revenges**, used four times by Shakespeare in the plural. So Shakespeare has also *becomings, havings, thankings, loves, rages*, etc.—**Dear causes**, causes which concern them so closely. Cf. *Love's Labour Lost*, V. ii. 874: 'Deafed

with the clamour of their own dear groans.' And we also find the phrases: *My dearest foe; fortune's dearest spite; the dateless limit of thy dear exile; true repentance of all your dear offences* (*Henry V.*, II. ii. 81).

4. **Alarm**, the call to arms. See note on II. i. 53.

5. **The mortified man** = the dead man. Cf. *Julius Cæsar*, II. i. 324, where Ligarius says:

> 'Thou, like an exorcist, hast conjured up
> My mortified spirit.'

6. **Well**, conveniently.

8. **File**, list. See note on III. i. 92.

10. **Unrough**, beardless. Only once used. (Accent on first syllable. In Shakespeare, 'the form *complete* always precedes a noun accented on the first syllable; *complété* is always in the predicate.'—DR SCHMIDT.) But Shakespeare has *rough* several times in the sense of *hairy*. Cf. *Tempest*, II. i. 250: 'Till new-born chins be rough and razorable.'

11. **Protest**, proclaim or display. Cf. *Much Ado*, V. i. 149: 'Do me right, or I 'll protest your cowardice.'——**Their first**, the beginning. See III. i. 115.

13. **Lesser**. Double comparatives are not infrequent in Shakespeare. Thus he has: *Worser; more elder; more better;* and, curiously, *less happier lands* (*Richard II.*, II. i. 49). See Dr Abbott, sect. 11.

15. **Buckle**, confine. Cf. *As You Like It*, III. ii. 140:

> 'Shew how brief the life of man
> Runs his erring pilgrimage;
> That the stretching of a span
> Buckles in his sum of age.'

Distemper'd, disordered. A stronger word than *intemperate*.

17. **Sticking**. Cf. *Troilus*, III. ii. 120: 'They are burrs; they 'll stick where they are thrown.'

18. **Minutely revolts**, desertions occurring every minute. The only instance of this adjective. —— **Upbraid**, throw up or cast up to him. In Shakespeare, with an accusative both of the thing and of the person.——**Faith-breach**, the only instance of the word. Shakespeare has the phrases: *Breach of laws; breach of duty; breach of custom*, etc.

19. **In command**, because they are commanded. See IV. iii. 20.

23. **Pester'd**, harassed.——**To recoil** = for recoiling.

27. **Medicine**, physician. Used three times in this sense by Shakespeare. Cf. *All's Well*, II. i. 75: 'I have seen a medicine that 's able to breathe life into a stone.'——**Weal** = common weal or commonwealth. See III. iv. 76. And cf. *Henry VI., Part I.*, I. i. 177: 'To sit at chiefest stern of public weal.

28. **In our country's purge**, to purge our country.

29. **Each drop**, every drop of blood we have.

30. **Dew** = bedew.——**Sovereign flower** = the true king.

SCENE 3.

1. **All** the thanes.

3. **Taint**. Only three times in an intransitive sense by Shakespeare.

5. **All mortal consequences**, all sequences and effects that pertain to mortals. See note on V. i. 9.——**Me**, a dative. It cannot be here an accusative.

7. **Upon**. See note on IV. iii. 124.

8. **English epicures**—a natural reproach from a Scotchman.

9. **Sway by**, rule the realm by. Cf. *Henry VI., Part I.*, III. ii. 135:

> 'A gentler heart did never sway in court.'

10. **Sag**, flag. The only instance of the word. In the east of England, *sag* is a provincial word which means *to decline in health*; in Kent, *to subside*.

11. **Cream-fac'd**. So Shakespeare has *white-livered, lily-livered, milk-livered, milky-hearted*, several times; but *cream-faced* only here.——**Loon**, base fellow. Spelled *lown* in other places; and in *Pericles* occurs the phrase *lord and lown*. The word is still used in Scotland.

12. **There is**. See note on II. i. 61.

13. **Over-red,** cover with red by drawing blood from your face by means of pricking.
14. **Patch,** clown. See *Merchant,* II. v. 45, where Shylock says of Launcelot: 'The patch is kind enough.'
16. **Whey-face.** There is no limit to Shakespeare's power of 'calling names.'
18. **Push,** attack. Cf. *Julius Cæsar,* V. ii. v.: 'A sudden push gives them the overthrow.'
19. **Chair.** The ordinary reading is *cheer,* which is no antithesis to *dis-seat.* It most probably arose from the fact that Shakespeare *dictated* much of this play; and that the usual pronunciation of *chair* in Shakespeare's time was —as it still is in Ireland (which has retained many of the older pronunciations, as in *soul, tea,* etc.)—*cheer.*——**Dis-seat.** Shakespeare, who played with the English language, and recombined its elements at his own sweet will, has also: *Disbench; discommend; disedge* (the appetite); *dishabit* (= dislodge); *disorbed* (= unsphered); *disnatured* (= unnatural); *dispunge* (=to pour down); *dispurse* (= to pay); *disquantity* (= diminish); and others.
20. **I have liv'd long enough.** The great murderer now pronounces sentence of death upon himself.——**May of life.** This is Dr Johnson's reading —which is better. Another is *way.*
21. **Sear** (also spelled *sere*), the state of searness. Shakespeare often uses an adjective for a noun. He has *a sudden pale; my false o'erweighs your true;* and others. See Abbott, sect. 5.
26. **Deny,** refuse. So Shakespeare has: *To deny to dance; to deny combat;* and *to deny him justice.*
33. **Skirr,** scour—an onomatopoetic and expressive word, which is still used in provincial English. Only found twice in Shakespeare.
35. **Sick,** ill. *Sick* has always this sense in the U.S.
41. **Oblivious** = causing oblivion. A use of the adjective quite in keeping with Shakespeare's habits. So we have *the envious load* for *the load of envy; an envious fever* for *a fever of envy; the hospitable canon* for *the law of hospitality; the high noises* for *rumours among men of high station* (*King Lear,* III. vi. 118); and others. Cf. also note on V. i. 9.
48. **Come, sir, despatch,** to the armourer who is making him ready.
56. **It,** some part of the armour not yet fixed.
57. **Bane,** ruin. Cf. *ratsbane, henbane.* See *Titus Andronicus,* V. iii. 73: 'Lest Rome herself be bane unto herself.'
59. **Were I.** Even the doctor wants to desert him.

Scene 4.

2. **That** = when. Cf. Genesis, ii. 17: 'In the day that thou eatest thereof;' and *Midsummer Night's Dream,* IV. i. 139:

> 'Is not this the day
> That Hermia should give answer of her choice?'

Chambers. Probably an allusion to the murder of Duncan in his own rooms (I. vii. 76), and of Lady Macduff in her own house.—— **Nothing,** used adverbially. See note on IV. iii. 230.
4. **Hew him,** a dative.
5. **Shadow,** conceal. Shakespeare has also: *Coal-black clouds that shadow heaven's light;* and *shadowed from heaven's eye.*
6. **Discovery,** scouting. Cf. *King Lear,* V. i. 53: 'Here is the guess of their true strength and forces by diligent discovery.'
8. **But** = but that.
9. **Endure,** hold out or suffer without opposition.
10. **Setting down,** sitting down—a siege. (*Siege* is the Fr. *siège,* a seat.) *Set down* is used six times by Shakespeare with this sense.—— **Main,** chief. So Shakespeare has: *The main flood* (= the sea); *a main danger; our main battle's front;* and others.
12. **More and less** = great and small. Cf. *Henry IV., Part I.,* IV. iii. 68:

'The more and less came in with cap and knee.'——**Given him the revolt** = revolted from him. Shakespeare construes *give* with a large number of words. Thus he has: *To give assay* for *to attack*; *to give counterfeit* for *to give the slip*; *to give good morning*; *to give onset*; and many others.

14. **Let our just censures.** Let us not be in a hurry to estimate the quality of his forces; let our opinion (*censure*), in order to be just, await (*attend*) the event (*true*) = which will acquaint us with the real truth. Let us first beat our enemies, and then judge them.
16. **Industrious soldiership,** let us work hard as soldiers.
19. **Owe** = own. In opposition to what we shall *say* we have (and what we really own).
20. **Relate,** give utterance to hopes that are uncertain.
21. **Strokes,** the nominative to *must arbitrate.* —— **Arbitrate,** decide. Shakespeare calls *Time* 'that old common arbitrator.'

Scene 5.

4. **The ague,** a very common disease in Shakespeare's time, when the drainage both of town and country was very imperfect.
5. **Forc'd,** reinforced. The only instance of the word with this sense.
6. **Dareful,** another instance of Shakespeare's almost reckless compounding. *Full of dare* is impossible. The word occurs only here. (But we have *wakeful.*)
10. **Has been,** with the most melancholy emphasis on *has.* Cf. the Latin use of *fuit.* 'Fuit Ilium et ingens gloria Dardanidum.' —— **Cool'd,** grown chill. (*Chill* and *cool* are cognates.)
11. **Fell of hair,** the skin of my head with its hair. A cognate of the Latin *pellis.* We have the word still in *fell* and *fell-monger.*
12. **Dismal treatise,** a horrible tale.—— **Rouse** = rise. *Rouse, rise, raise,* and *rear* are all forms of the same word. See note on III. ii. 54.
13. **With,** connected with *supp'd.* See note on IV. ii. 34.
15. **Once.** See note on IV. iii. 160.
18. **There would have been a time.** Macbeth's mind is so filled with his own misery and his thoughts of battle, that he cannot even take in the significance of his wife's death. Shakespeare depicts the same state of mind in *Julius Cæsar,* V. iii. 103, when Brutus in his flight sees the dead body of his friend Cassius, and says: 'I shall find time, Cassius, I shall find time.'——**Word** = saying. To wit: 'The queen is dead.' Cf. *Hamlet,* I. v. 110: 'Now to my word . . . it is "remember me."'
19. **To-morrow.** Having to put off his grief, he thinks how life consists of *to-morrows*; and his crime has struck out of his own existence all meaning and motive.
20. **Petty pace,** short step from one day to the next.
23. **Dusty death** = death and dust. See note on V. i. 9.
24. **Player.** See I. iii. 129 for another allusion to the stage.
28. **Nothing.** Macbeth, who has supped full of horrors, and has utterly lost his taste for human life, is like a deaf old joyless man looking on a number of young people dancing.
33. **Stand my watch.** This phrase seems to contain a mixture of two idioms —in one of which (1) *stand* = *be*; in the other (2) it takes a cognate accusative. As instances of (1), we have *to stand my friend, to stand godfather, to stand sentinel*; of (2), the phrases, *to stand the test, to stand his trial, to stand the hazard of the die* (*Richard III.,* V. iv. 10), etc.
37. **Three mile.** The right old English phrase. *Year, winter, night, foot, stone,* and other measurements of time and space, have rightly no plural ending.
40. **Cling,** shrivel up. The only instance of the word with this transitive sense. The word is still used as a provincial word in the north of England; and *clung* means *shrunk.*——**Sooth,** true. Cog.: *Soothsayer.*

47. **Avouches**, warrants.
50. **Estate**, state. They are two forms of the same word.
51. **Wrack**, ruin. Shakespeare never spells it *wreck*. Cf. *Henry VIII.*, III. ii. 438, where Wolsey says to Cromwell that he 'found thee a way out of his wrack to rise in.' He has also the phrases: *By wrack of sea*; and *envy, the wrack of praise*.
52. **Harness**, armour. *Harness* was the dress or the armour both for man and horse. It is a cognate of *iron*.

SCENE 6.

2. **Shew**, appear. Cf. *Timon of Athens*, I. i. 23: 'The fire in the flint shews not till it be struck.' See I. iii. 54; and note.
4. **Battle**, division. Cf. *Henry V.*, IV. iii. 69: 'The French are bravely in their battles set.'
5. **Upon's**. See note on I. vii. 79.
10. **Harbingers**. See note on I. iv. 45.

SCENE 7.

2. **Course**, round. Bear-baiting was a common amusement in Shakespeare's time. The bear was tied to a stake and baited by so many dogs. If ten dogs were used, it was called a *ten-dog course*; and so on. Each onset of the dogs was called a course. The only other passage where this term is used by Shakespeare, is in *King Lear*, III. vii. 52, where old Gloster says: 'I am tied to the stake, and must stand the course.'——**What's he** = *who's he?* See note on IV. iii. 49.
10. **Thou**, with a long and strong emphasis.
16. **Kernes**. See note on I. ii. 13.
17. **Staves**, spears or lances.——**Either**, a monosyllable. See note on I. iii. 112. **Thou** is a nominative without a verb. The excitement of the passage makes the grammar lame.
19. **Undeeded**, with nothing done. Shakespeare is free in his use of *un*, as of *dis*. (See note on V. iii. 19.) He has *unaching*; *unaneled* (= not having received extreme unction); *unaptness* (= disinclination); *unavoided* (=inevitable); *unblowed* (flowers); *unbookish*; *unbuild* (= to raze); *unchild* (= to kill the children of); *unclue* (= to unwind); *undeserver* (=a man of no merit); *uneared* (= unploughed); *unfamed*; *unfool* (= to withdraw the term fool); *ungrown* (=young); *unkennel*; *unseam* (= to rip up); *unsincered* (= weak); and many more.
20. **Clatter**, noise.
21. **Bruited**, announced. Cf. *Hamlet*, I. ii. 127: 'The king's rouse the heavens shall bruit again.' (From Fr. *bruit*.)
23. **Gently** = without resistance.——**Render'd** = surrendered. Cf. *Antony*, III. x. 33: 'To Cæsar will I render my legions and my horse.'
26. **Itself professes** = professes itself.
28. **Strike beside**, along with us, or on our side (see line 24).

SCENE 8.

1. **The Roman fool**. Cato of Utica, who died by his own hand. When Horatio (*Hamlet*, V. ii. 352) expresses his intention not to survive his friend Hamlet, he says:

> 'Never believe it;
> I am more an antique Roman than a Dane;
> Here 's yet some liquor left.'
>
> (Some of the poisoned wine.)

2. **Whiles**. See note on II. i. 60.
3. **Them**, with a strong emphasis.
4. **Of all men else**. Cf. the modern, but illogical, phrase, 'Of all others.'
8. **Give thee out**, express or describe. Cf. *Much Ado*, II. i. 216: 'It is the bitter disposition of Beatrice that so gives me out.' And see note on IV. iii. 185.
9. **Intrenchant**, not to cut. The only instance of the word.
13. **Despair**. The only instance of this verb being used transitively.
14. **Angel**, the bad angel.
18. **Cow'd**. So, in V. v. 42, Macbeth says: 'I pale in resolution.'——**Man** = manhood. Shakespeare often uses the abstract for the concrete; and the concrete for the

abstract. See *Henry V.*, V. ii. 156: 'I speak to thee plain soldier;' and *King Lear*, I. iv. 165: 'This is not altogether fool.'

20. **Palter**, equivocate and shift. Cf. *Julius Cæsar*, II. i. 126: 'Romans that have spoke the word, and will not palter.'

24. **Gaze**, gazing-stock. Cf. Sonnet v. 2:

> 'The lovely gaze where every eye doth dwell.'

26. **Painted upon a pole**, painted on a canvas hung upon a pole.

31. **Oppos'd**, standing against me in battle. So Shakespeare has: *The opposed numbers; two such opposed kings*; and *bear it that the opposed may beware of thee* (*Hamlet*, I. iii. 7).

32. **The last**, the extremity. Cf. *Henry IV., Part II.*, IV. ii. 44: 'We ready are to try our fortunes to the last man.'

36. **Go off** = die or depart. A euphemism found only here. Cf. *Antony*, IV. xiii. 6: 'The soul and body rive not more in parting than greatness going off.' So *take off* = *kill* in I. vii. 20.——**These**, the dead bodies.

40. **Only . . . but.** A pleonasm.

41. **The which** = the fact that he was a man.——**Prowess**, a monosyllable.

42. **Unshrinking** = from which he did not shrink. So a *thirsty evil* (*Measure for Measure*, I. ii. 134) is *an evil thirsted for*; a *hungry prey* (*Henry VI., Part I.*, I. ii. 28) is a *prey hungered for*. And see note on V. i. 9.

46. **No**, the emphatic word.——**Before** = in front. Cf. *The Shrew*, III. ii. 57, where a horse is spoken of as 'near-legged before.'

47. **God's soldier be he!** Let him then be considered as a soldier who has enlisted in the service of God!

49. **Wish them to a fairer death.** Cf. *Measure for Measure*, V. 7: 'Our soul cannot but yield you forth to public thanks;' *Richard II.*, V. i. 106: 'Till we assign you to your days of trial;' *Henry VI., Part II.*, V. i. 188: 'To wring the widow from her customed right;' and *King Lear*, V. iii. 300: 'We will resign you to your rights.'

50. **Knoll'd**, the cognate of *knell*. Cf. *As You Like It*, II. vii. 121:

> 'True is it that we have seen better days,
> And have with holy bell been knoll'd to church.'

52. **Parted** = departed. Cf. Sonnet xlviii. 12:

> 'From whence at pleasure thou may'st come and part.'

Score, reckoning. Cf. *All's Well*, IV. iii. 253: 'He never pays the score.'

55. **Time.** See note on IV. iii. 68.

56. **Thy kingdom's pearl**, the best men, the élite.

60. **Spend . . . expenses.** A cognate accusative. Cf. *Run a race; die the death*, etc.

61. **Several loves**, individual affection and support. Cf. *Richard II.*, I. iii. 51: 'Let us take farewell of our several friends.'

65. **Would** = should.

68. **Producing forth**, a pleonasm—as the *forth* is = *pro*. Cf. *Julius Cæsar*, III. i. 228: 'Produce his body to the market-place.'

70. **Self . . . hands.** Cf. *Richard II.*, III. ii. 166:

> 'Infusing him with self and vain conceit'—

where the *self* is an adjective marking *conceit*.

71. **Took off.** See note on I. vii. 20.

72. **Grace** = God. Cf. *All's Well*, II. i. 163: 'The great'st Grace lending grace.'

74. **One**, probably pronounced as spelled. In other passages, Shakespeare makes it rhyme with *bone*, *alone*, and *thrown*.

PLAN OF STUDY FOR 'PERFECT POSSESSION.'

To attain to the standard of 'Perfect Possession,' the reader ought to have an intimate and ready knowledge of the following parts of the subject (let us suppose it is a play of Shakspeare's):

1. The Plot and Story of the Play.
   - (*a*) The general plot;
   - (*b*) The special incidents.
2. The Characters: Ability to give a connected account of all that is done and most of what is said by each character in the play.
3. The Influence and Interplay of the Characters upon each other.
   - (*a*) Relation of A to B and of B to A;
   - (*b*) Relation of A to C and D.
4. Complete Possession of the Language.
   - (*a*) Meanings of words;
   - (*b*) Use of old words, or of words in an old meaning;
   - (*c*) Grammar;
   - (*d*) Ability to quote lines to illustrate a grammatical point.
5. Power to Reproduce or Quote.
   - (*a*) What was said by A or B on a particular occasion;
   - (*b*) What was said by A in reply to B;
   - (*c*) What argument was used by C at a particular juncture;
   - (*d*) To quote a line in instance of an idiom or a peculiar meaning.
6. Power to Locate.
   - (*a*) To attribute a line or statement to a certain person on a certain occasion;
   - (*b*) To cap a line;
   - (*c*) To fill in the right word or epithet.

The student ought, first of all, to read the play as a pleasure; then to read it over again, with his mind upon the characters and the plot; and lastly, to read it for the meanings, grammar, &c.

With the help of the above scheme, he can easily draw up for himself short examination papers (1) on each scene, (2) on each act, (3) on the whole play.

EXAMINATION PAPERS.

[Several selected from the CIVIL SERVICE COMMISSION PAPERS.]

A (FIRST ACT CHIEFLY).

1. To what group of Shakespearian plays does *Macbeth* belong? Give the date.

2. What historical allusions are made in the play?

3. State the part performed by Macduff in the action.

4. Give the chief points of contrast between the characters of Banquo and Macbeth.

5. State by whom, and on what occasion, the following lines were uttered:

(*a*) Like valour's minion, carv'd out his passage.
(*b*) He shall live a man forbid.
(*c*) Are ye fantastical, or that indeed
Which outwardly ye shew?
(*d*) It is a peerless kinsman.
(*e*) They met me in the day of success.
(*f*) The love that follows us sometime is our trouble.
(*g*) False face must hide what the false heart doth know.

6. Give instances of Shakespeare's use of the prefix *dis*, as in *disburse*, *disbench*, etc.

7. Give instances of phrases in which the words *proof*, *sooth*, *self* (in composition), *home*, *golden*, *work*, and *time* are used.

8. Give a few examples of Shakespeare's use of the adjective with a condensed meaning or with a causal force.

9. Explain the phrase, *trammel up the consequence*.

10. Give some examples of Shakespeare's employment of the adjective as an adverb; and explain the reason.

B (SECOND ACT CHIEFLY).

1. Give a short account of the events in the Second Act.

2. What is the meaning that Shakespeare intends to give to the *knocking* in Scene ii.?

3. What is chiefly said and done in Scene iv.?

4. State by whom, and on what occasion, the following lines are uttered:

(*a*) And such an instrument I was to use.
(*b*) Sleep, that knits up the ravelled sleave of care.
(*c*) The multitudinous seas incarnardine.
(*d*) Most sacrilegious murder hath broke ope
The Lord's anointed temple.
(*e*) And let us not be dainty of leave-taking.
(*f*) And yet dark night strangles the travelling lamp.

5. Annotate the above lines.

6. Give some instances of an adjective made out of a noun by the addition of *ed*.

7. Explain the word *methought*, and give other instances of the idiom.

8. Give some examples of Shakespeare's use of $\bar{a}$ = *one*.

9. Where are Scone and Colme-kill?

10. Give some examples of Shakespeare's third person plural in *s*; and explain why he uses it.

C (Third Act chiefly).

1. Give an account of what happens at the banquet in Scene iv.

2. What is Lennox's view of the situation?

3. State by whom, of whom, and on what occasion the following lines were uttered:

(*a*) Thou hast it now, king, Cawdor, Glamis, all.
(*b*) He hath a wisdom that doth guide his valour.
(*c*) Shoughs, water-rugs, and demi-wolves are cleped
All by the name of dogs.
(*d*) After life's fitful fever he sleeps well.
(*e*) As broad and general as the casing air.
(*f*) And you all know, security
Is mortal's chiefest enemy.

4. Annotate the above lines.

5. Give the meaning and instances of Shakespeare's use of *still*, *for*, *a* (= *on*), and *cloudy*.

6. Mention some examples of Shakespeare's use of *with* = *by*.

7. Give the meaning of the phrases: *From my commission*; *in his life*; *my near'st of life*; *the common ear*; *impostors to*.

8. Give a few examples of Shakespeare's employment of prolepsis.

9. Write down some examples of participles in *ate*.

10. What is the *dativus ethicus?* Give some instances.

D (Fourth and Fifth Acts chiefly).

1. What persons are shewn to Macbeth by the witches?

2. Give a short account of the dialogue between Malcolm and Macduff.

3. Contrast, as fully as you can, the feelings of Lady Macbeth *before* the murder of Duncan, and afterwards, in the sleep-walking scene (Act V. i.). Quote where you can.

4. What effect has his crime produced upon the mind of Macbeth, especially in his social relations?

5. State by whom, of whom, and on what occasion the following lines were uttered:

(*a*) The flighty purpose never is o'ertook,
Unless the deed go with it.
(*b*) He wants the natural touch.
(*c*) Angels are bright still, though the brightest fell.
(*d*) Violent sorrow seems
A modern ecstacy.
(*e*) This push
Will chair me ever, or dis-seat me now.
(*f*) The tyrant's people on both sides do fight.
(*g*) Your son, my lord, has paid a soldier's debt.

6. Annotate the above lines.

7. Give some instances of hybrids, like *bodements*.

8. Explain and give examples of Shakespeare's use of *mortal; head; to friend; imperial; so; wear;* and *motives*.

9. What allusions occur in this play to touching for the *King's Evil?* Explain them.

10. Explain the following words, and give examples of Shakespeare's use of them: *Mated; sagg; oblivious; speculation; dusty; avouches; harness; kernes;* and *score*.

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